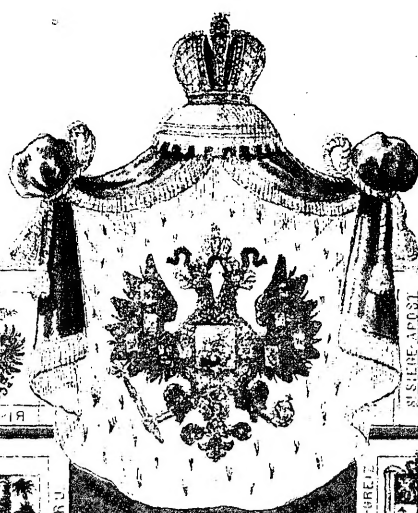


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**СБОРНИКЪ**  
НАЦИОНАЛЬНЫХЪ ГИМНОВЪ  
ВСѢХЪ ГОСУДАРСТВЪ СВѢТА.

Составленный  
по официальнымъ даннымъ

**П. ШУРОВСКИМЪ**

Б. Капельмейстеромъ русской оперы  
ИМПЕРАТОРСКИХЪ ТЕАТРОВЪ

Одобрень  
и рекомендованъ  
по военному ведомству  
ГЛАВНЫМЪ ШТАБОМЪ

Собственность автора для всѣхъ странъ

Перем. в. д. д. В. В. Капарова в. С. П. Б.

**RECUEIL**  
DES HYMNES NATIONAUX  
DE TOUS LES PAYS DU MONDE.

Compose  
d'après les données officielles

par  
**P. SCHUROWSKY**  
a. Chef d'orchestre de l'opéra  
IMPERIAL russe

Approuve  
et recommandé par le Comité  
scientifique de l'Etat-major  
GÉNÉRAL DE RUSSIE

Propriété de l'auteur pour tous les pays

Imprimé chez K. Komaroff à St. Pétersbourg.

## ПРЕДИСЛОВІЕ.

Предлагаемый сборникъ вызванъ необходимостью имѣть подлинныя, официально признанныя иностранными правительствами національныя гимны, исполняемые въ тѣхъ торжественныхъ случаяхъ, въ каковыхъ въ Россіи исполняется гимнъ: „Боже Царя храни!“

Существовавшіе доселѣ изданія этого рода, какъ русскія, такъ и заграничныя не удовлетворяютъ вышеизложеннымъ потребностямъ, такъ какъ большая часть ихъ *совершенно невѣрны*, не имѣя часто *ничего* общаго съ подлинными гимнами; а нѣкоторые изъ нихъ, хотя и содержатъ въ себѣ мотивы настоящихъ гимновъ, но до такой степени переполнены всевозможными салонными варьяціями и дополненіями личной фантазіи составителей ихъ, что невозможно руководиться подобными изданіями въ *официальныхъ* случаяхъ. Кромѣ того, большей части гимновъ до сихъ поръ совѣтъ не имѣлось и не имѣется въ печати.

Составитель настоящаго сборника обращая во всея государства свѣта и оговору ему были любезно присланы подлинныя національныя гимны при официальныхъ документахъ, удостоверяющихъ подлинность этихъ гимновъ.

Въ нѣкоторыхъ государствахъ вовсе не имѣется гимновъ, что также удостоверяется вышеупомянутыми официальными документами. Въ приложенномъ къ сему сборнику списокѣ указано: въ какихъ именно государствахъ гимновъ *вовсе* не имѣется. Въ нѣкоторыхъ государствахъ имѣется по два, а иногда и болѣе гимновъ, которые также признаны официальными и исполняются въ извѣстныхъ случаяхъ. Кромѣ того, въ Германской Имперіи кромѣ официального, общаго для всей Имперіи гимна, существуютъ почти у каждаго государства, входящаго въ составъ Германской Имперіи, отдѣльные гимны. Въ тѣхъ случаяхъ, когда при гимнахъ присланы тексты—таковые прилагаются.

Для удобства всея гимны приведены въ фортепьянномъ переложеніи, съ каковаго гг. капельмейстерамъ не представляется никакой трудности обрабатывать ихъ для своихъ оркестровъ. Въ тѣхъ же случаяхъ, когда оркестровка представляетъ особый мѣстный колоритъ и характеръ—таковые гимны приведены въ подлинной партитурѣ.

Въ предлагаемомъ сборникѣ гимны слѣдуютъ въ русскомъ алфавитномъ порядкѣ.

## PRÉFACE.

Le recueil que nous nous permettons d'offrir au public est né d'un absolu besoin ou l'on se trouve de posséder les hymnes étrangers, vérifiés d'après des données officielles pour que, le cas échéant, on puisse, en certains jours solennels, lors de certaines visites officielles, exécuter chez nous les hymnes des pays amis, c'est-à-dire nous mettre à même de payer politesse par politesse.

Les recueils en ce genre, parus jusqu'à ce jour, tant chez nous qu'à l'étranger, ne répondent en aucune façon aux besoins énumérés plus haut; la plupart sont fort incomplets et sans la moindre similitude avec l'hymne original. Quelques-uns d'entre eux, quoique renfermant le motif de l'hymne original, sont tellement remplis de variantes de toute espèce, enjolivés et complétés par la fantaisie de l'auteur, qu'il est impossible de se servir d'un texte semblable dans les circonstances officielles. En outre, jusqu'à aujourd'hui, la plus grande partie des hymnes, à l'état imprimé, ne se rencon-

trent nulle part. Le compositeur du présent ouvrage s'est adressé à tous les états de l'univers, et de partout on lui a adressé, et cela de la façon la plus affable, l'original des hymnes, accompagné de documents officiels, comme preuve à l'appui de l'authenticité manuscrite de l'hymne. Quelques états n'ont pas d'hymne, ce qui est également prouvé par les documents officiels, cités plus haut, prouvant l'origine non contestable de tous les hymnes.

Dans l'empire d'Allemagne, en dehors des hymnes officiels, usités pour tout l'empire, il en existe encore en particulier pour chaque état, composant l'empire germanique. Quand l'hymne, à nous envoyé, est accompagné du texte, nous le mentionnons en regard.

Pour la commodité générale, tous les hymnes sont transposés en entier pour le piano, ce qui fait que M<sup>rs</sup> les maitres-de chapelle ne rencontreront aucune difficulté à les adapter à leurs orchestres.

Dans le cas où l'orchestration présente un coloris local et particulier, ceux-ci sont donnés d'après la partition officielle.

Le présent recueil classe les hymnes dans l'ordre alphabétique russe.

## VORWORT.

Die Ausgabe welche wir uns erlauben dem Publikum vorzulegen ist eine unbedingt nothwendige, da man sich jetzt oft in der Lage befindet ausländische Hymnen aufzuführen. Wir haben die offiziellen Angaben aller Länder gesammelt und sind daher im Stande den Text jeder einzelnen Hymne vorzulegen; so dass bei jedem offiziellen Besuch oder Festlichkeiten man die entsprechende Hymne des befreundeten Landes aufzuführen im Stande ist und dadurch die Höflichkeit erwidert.

Die bis jetzt erschienenen Ausgaben, sowohl hier als im Auslande, entsprechen nicht den oben angeführten Anforderungen wegen ihrer Unvollkommenheit und Unähnlichkeit mit den Original-Hymnen. Einige davon, obwohl sie im Motiv der Hymne geschrieben, sind aber dermassen verändert und ausgeschmückt nach der Phantasie der betreffenden Componisten, dass man derartige Werke bei offizieller Gelegenheit nicht benutzen kann. Ausserdem ist bis zum heutigen Tage der grössere Theil der Hymnen nicht gedruckt worden. Der Componist des gegenwärtigen Werkes hat sich an die Behörden sämtlicher Staaten gewendet und bekam von jeder die liebenswürdigste Antwort in Begleitung der nöthigen Dokumente mit dem beglaubigten Manuscript der Hymne. Einige Staaten haben keine Hymne, was ebenfalls durch obengenannte Dokumente bewiesen wird und kann deshalb der Ursprung der Hymnen in vorliegendem Werke nicht bestritten werden.

In Deutschland giebt es ausser der deutschen Hymne noch aparte Hymnen für jeden einzelnen Staat. Sobald ein Text zur Hymne existirt, ist er in dem Werke angemeldet. Der allgemeinen Bequemlichkeit wegen sind alle Hymnen für Piano überschrieben worden, so dass die Herren Kapellmeister keine Schwierigkeiten finden werden sie von ihren Orchestern zur Ausführung bringen zu lassen.

In dem Falle wo die Orchestration eine lokale Farbe oder Eigenthümlichkeit beabsichtigt, werden diese in ihren Original Partituren vorgelegt.

Die Sammlung ist nach dem russischen Alphabet geordnet.

# АЛФАВИТНЫЙ СПИСОКЪ ГОСУДАРСТВЪ.

Государства, отмѣченные \* не имѣютъ гимновъ.

ГОСУДАРСТВА.	Кѣмъ, откуда и когда высланъ офиц. документъ.
Австрія . . . . .	Росс. Посольство. — Вѣна. — 17/VI, 89.
Ангальтъ. . . . .	Росс. Миссія. — Штутгартъ. — 2/VI, 89.
* Аннамъ . . . . .	Секретарь Императора. -- Гюэ. -- 23/X, 86.
Аргентина. . . . .	Росс. Консулъ. — Буэносъ Айресъ. — 26/VII, 86.
Баварія. . . . .	Генераль-Интендантъ Королев. Театра. — Мюнхенъ. — 3/V, 89.
Бадень. . . . .	Директоръ Придв. Театра. — Карльсруэ. — 24/V, 89.
Бельгія. . . . .	Росс. Миссія. — Брюссель. — 21/V, 86.
Болгарія. . . . .	Росс. генер. Консулъ. — Софія. 24/VI, 86.
Боливія. . . . .	Президентъ республики. — Чукизака. — 1/X, 86.
Бразилія. . . . .	Росс. Посланникъ. — Рио-Жанейро. — 27/X, 86.
Брауншвейгъ. . . . .	Директоръ Придв. Театра. — Брауншвейгъ. 11/V, 89.
* Бременъ. . . . .	Росс. Консулъ. — Любекъ. — 29/V, 86.
Вальдекъ. . . . .	Гофмаршалъ. — Арольсенъ. — 6/V, 89.
Венгрія. . . . .	Росс. генер. Консулъ. — Будапештъ. — 29/V, 86.
Венецуэла . . . . .	Венецуэл. миссія. — Парижъ. — 5/II, 90.
Великобританія. . . . .	Росс. Консулъ. — Лондонъ. — 16/VII, 87.
Виртембергъ. . . . .	Росс. Миссія. — Штутгартъ. — 23/VI, 86.
Гавай. . . . .	Мин. Иностран. Дѣлъ. — Гонолулу. — 5/VI, 89.
* Гаити. . . . .	Полномоч. Министръ. — Парижъ. — 21/XI, 89.
* Гамбургъ. . . . .	Росс. Консулъ. — Любекъ. — 29 IV, 86.
Германія. . . . .	Росс. Посольство. — Берлинъ. — 6/VI, 86.
Гессенъ. . . . .	Гофмаршалъ. — Киль. — 4/V, 89.
Гондурасъ. . . . .	Мин. Иностр. Дѣлъ. — Тегучигальпа. 26/VIII, 89.
Греція. . . . .	Мин. Иностр. Дѣлъ. — Афины. — 15/VI, 89.
* Гватемала. . . . .	Президентъ Республики. — Пуэва-Гватемала. — 9/XI, 87.
Данія. . . . .	Росс. Миссія. — Копенгагенъ. 29/V, 86.
Египетъ. . . . .	Росс. генер. Консулъ. — Александрія. — 4/VII, 86.
Занзибаръ. . . . .	Француз. Консулъ. — Занзибаръ. — 5/V, 90.
Испанія. . . . .	Росс. Миссія. — Мадридъ. — 13/X, 87.
Италія. . . . .	Росс. Посольство. — Римъ. — 16/VIII, 86.
* Китай. . . . .	Росс. Миссія. — Пекинъ. — 15/IV, 87.
Колумбія. . . . .	Мин. Ин. Дѣлъ. — Богота. — 26/VI, 89.
* Конго. . . . .	Мин. Ин. Дѣлъ. — Бома — 15/VII, 89.
* Корея. . . . .	Росс. уполном. въ дѣлахъ. — Сеулъ. — 2/X, 89.
Коста-Рика. . . . .	През. республики. — Санъ-Хосе. — 7/IX, 86.
Липпе-Детмольдъ. . . . .	Гофмаршалъ. — Детмольдъ. — 16/V, 89.
* Либерія. . . . .	Либер. миссія. — Парижъ. — 16/XI, 88.
* Лихтенштейнъ. . . . .	Дворц. Канцелярія. — Вѣна. — 18/V, 89.
* Любекъ. . . . .	Росс. Консулъ. — Любекъ. — 29/V, 86.
* Люксембургъ. . . . .	
Мадагаскаръ. . . . .	Мадагаск. Консульство. — Лондонъ. — 13/XI, 88.



* Марокко . . . . .	Франц. Миссія. — Танжеръ. — 14/XI, 89.
Мекленбургъ-Стрелитцъ . . . . .	Гофмаршалъ. — Н. Стрелитцъ. — 30/V, 89.
Мекленб. Шверинъ . . . . .	Дир. придв. театра. — Шверинъ. — 25/V, 89.
Мексика . . . . .	Франц. Миссія. — Мексико. — 5/I, 90.
Монако . . . . .	Франц. генер. Консулъ. — Москва. 12/XII, 86.
Нидерланды . . . . .	Росс. миссія. — Гага. — 9/VI, 86.
Никарагуа *).	
Норвегія . . . . .	Росс. Консулъ. — Христианія. 23/VI, 86.
Ольденбургъ . . . . .	Росс. Миссія. — Дрезденъ. — 15/VII, 86.
Оранжъ . . . . .	Глави. Управление. — Бломфонтейнъ. — 19/VIII, 87.
Папскій престолъ . . . . .	Росс. Посольство. — Римъ. — 23/IX, 86.
Парагвай . . . . .	Презид. респуб. — Ассунсьонъ. — 30/IV, 87.
Персія . . . . .	Росс. Миссія. — Тегеранъ. — 19/VII, 86.
Перу . . . . .	Перувианск. Консулъ. — Берлинъ. — 23 XI, 88.
Португалія . . . . .	Росс. Миссія. — Лисабонъ. — 28/V, 86.
Пруссія . . . . .	Росс. Посольство. — Берлинъ. — 15/VI, 86.
Рейсъ-Грейцъ . . . . .	Гофмаршалъ. — Грейцъ. — 1/VII, 89.
Рейсъ-Шлейцъ . . . . .	Росс. Миссія. — Дрезденъ. — 4/VIII, 86.
Румынія . . . . .	Росс. Миссія. — Букарестъ. — 12/III, 87.
Саксенъ-Альтенбургъ . . . . .	Росс. Миссія. — Дрезденъ. — 4/VIII, 86.
„ Веймаръ . . . . .	Росс. Миссія. — Веймаръ. — 27/VI, 86.
„ Кобургъ-Гота . . . . .	Росс. Миссія. — Дрезденъ. — 4/VIII, 86.
„ Мейнингенъ . . . . .	Дир. придвора. Капеллы. — Мейнингенъ. — 24 V, 89.
Саксонія . . . . .	Дир. придвора. театра. — Дрезденъ. — 8 V, 89.
Санъ-Доминго . . . . .	Мин. Ин. Дѣлъ. — С. Доминго. — 25 VI, 89.
Санъ-Марино . . . . .	Послан. республ. — Парижъ. — 21 XI, 88.
Санъ-Сальвадоръ *).	
Сербія . . . . .	Мин. Ин. Дѣлъ. — Бѣлградъ. — 25 XI, 89.
Сіамъ . . . . .	Сіамск. Миссія. — Парижъ. — 18 XII, 88.
Соединенные Штаты . . . . .	Росс. Миссія. — Вашингтонъ. — 25 X, 87.
Трансвааль . . . . .	Трансв. Миссія. — Гага. — 3 XII, 88.
Тонга . . . . .	Герм. Конс. агентъ. — Тонгатабу. — 1 I, 90.
Тунисъ . . . . .	Росс. Консулъ. — Тунисъ. — 17 VII, 86.
Турція . . . . .	Росс. Посольство. — Константинополь. — 11/VII, 86.
Франція . . . . .	Мин. Ин. Дѣлъ. — Парижъ. — 14 III, 90.
Черногорія . . . . .	Росс. Миссія. — Цетинье. — 1 XI, 87.
Чехія . . . . .	Дир. Народн. Театра. — Прага. — 11/VIII, 89.
Чили . . . . .	Мин. Ин. Дѣлъ. — Сантіаго. — 6/VII, 89.
Уругвай . . . . .	Президентъ республики. — Монтевидео. — 29 IX, 86.
Шаумбургъ-Липпе . . . . .	
Шварцбургъ-Зондерсгаузенъ . . . . .	Росс. Миссія. — Дрезденъ. — 4/VIII, 86.
„ „ Рудольштадтъ . . . . .	Гофмаршалъ. — Рудольштадтъ. — 28/V, 89.
Швеція . . . . .	Росс. Миссія. — Стокгольмъ. — 25/VI, 86.
Швейцарія . . . . .	Росс. Миссія. — Бернъ. — 20/VII, 86.
Японія . . . . .	Японск. Миссія. — С.-Петербургъ. — 19 IX, 89.
Эквадоръ . . . . .	Президентъ республики. — Кито. — 25/IX, 86.

\*) Отвѣта не получено.

# Liste par ordre alphabétique, des Etats dont les hymnes nationaux sont inclus dans ce Recueil.

Les Etats marqués du signe \* n'ont pas de hymne national.

E T A T S.	Par qui, d'où et à quelle époque ont été envoyés les documents officiels avec le texte et la musique des hymnes.
Allemagne. . . . .	Ambassade de Russie. — Berlin. — 6/VI, 86.
Amérique. (Etats Unis.) . . . .	Légation de Russie. — Washington. — 25/X, 87.
Anhalt. . . . .	Légation de Russie. — Stutgardt. — 2/VI, 89.
* Annam. . . . .	Sécretaire de l'Empereur. — Hué. — 23/X, 86.
Argentine. . . . .	Consul de Russie. — Buenos-Airés. — 26/VII, 86.
Autriche. . . . .	Ambassade de Russie. — Vienne. — 17/VI, 89.
Bade. . . . .	Direction du théâtre Ducal. — Carlsruhe. — 24/V, 89.
Bavière. . . . .	Direction du théâtre Royal. — Munich. — 3/V, 89.
Belgique. . . . .	Légation de Russie. — Bruxelles. — 21/V, 86.
Bohême. . . . .	Direction du théâtre Royal. — Prague. — 11/VIII, 89.
Bolivie. . . . .	Le président de la république. — Sucre. — 1/X, 86.
* Brême. . . . .	Consul de Russie. — Lubeck. — 29/V, 86.
Brésil. . . . .	Ambassade de Russie. — Rio de Janeiro. — 27/X, 86.
Brunswick. . . . .	Directeur du théâtre Ducal. — Brunswick. — 11/V, 89.
Bulgarie. . . . .	Cons. gen. de Russie. — Sofia. — 24/VI, 86.
Chili. . . . .	Min. des affaires étrangères. — Santiago. — 6/VII, 89.
* Chine. . . . .	Légation de Russie. — Pékin. — 15/VI, 87.
Colombie. . . . .	Min. des aff. étrang. — Bogotâ. — 26/VI, 89.
* Congo. . . . .	Min. des aff. étrang. — Boma. — 15/VII, 89.
* Corée. . . . .	Cons. gen. de Russie. — Séoul. — 2/X, 89.
Costa-Rica. . . . .	Le président de la république. — San-José. — 7/IX, 86.
Danemark. . . . .	Légation de Russie. — Copenhague. — 20/V, 86.
Dominicaine. (rèpubl.) . . . .	Min. des aff. étrang. — St. Domingue. — 25/VI, 89.
Egypte. . . . .	Cons. gen. de Russie. — Alexandrie. — 4/VII, 86.
Equateur. . . . .	Le président de la République. — Quito. — 25/IX, 86.
Espagne. . . . .	Légation de Russie. — Madrid. — 13/X, 87.
France. . . . .	Min. des aff. étr. — Paris. — 14/III, 90.
Gr. Bretagne. . . . .	Cons. gen. — Londres. — 16/VII, 87.
Grèce. . . . .	Min. des aff. étr. — Athènes. — 15/VI, 89.
* Guatemala. . . . .	Le président de la républ. — Guatemala. — 9/XI, 87.
* Haïti. . . . .	Min. plénipot. — Paris. — 21/XI, 89.
* Hambourg. . . . .	Consul de Russie. — Lubeck. — 29/V, 86.
Hawaïi. . . . .	Min. des aff. étr. — Honolulu. — 5/VI, 89.
Hesse. . . . .	Maréchal de la Cour. — Kiel. — 4/V, 89.
Honduras. . . . .	Min. des aff. étr. — Tegucigalpa. — 26/VIII, 89.
Hongrie. . . . .	Cons. gen. de Russie. — Budapest. — 29/V, 86.
Italie. . . . .	Ambassade de Russie. — Rome. — 16/VIII, 86.
Japon. . . . .	Légation du Japon. — S.-Petersbourg. — 19/IX, 89.
* Libéria. . . . .	Légation de Libéria. — Paris. — 16/XI, 88.
* Liechtenstein. . . . .	Chancel. de la Cour. — Vienne. — 18/V, 89.
Lippe-Detmold. . . . .	Maréchal de la Cour. — Detmold. — 16/V, 89.

<b>Lippe-Schaumbourg.</b>	
* <b>Lubeck.</b>	Consul de Russie. — Lubeck. — 29/V, 86.
* <b>Luxembourg.</b>	Légation de Russie. — La Haye. — 9/VI, 86.
<b>Madagascar.</b>	Consul de Madagascar. — Londres. — 13/XI, 88.
* <b>Maroc.</b>	Légation de France. — Tanger. — 14/XI, 89.
<b>Mecklembourg-Schwèrin.</b>	Direction du théâtre Ducal. — Schwèrin. — 25 V, 89.
<b>Mecklembourg-Stréltz.</b>	Maréchal de la Cour. — N. Stréltz. — 30/V, 89.
<b>Mexique.</b>	Légation de France. — Mexico. — 5/I, 90.
<b>Monaco.</b>	Cons. gen. de France. — Moscou. — 12/XII, 86.
<b>Montènegro.</b>	Légation de Russie. — Cettigné. — 1/XI, 87.
<b>Nicaragua *)</b>	
<b>Norvège.</b>	Consul de Russie. — Christiania. — 23/VI, 86.
<b>Oldenbourg.</b>	Légation de Russie. — Dresde. — 15/VII, 86.
<b>Orange.</b>	Bureaux du Gouvernement. — Bloemfontein. — 19/VIII, 87.
<b>Paraguay.</b>	Le président de la république. — Assomption. — 30/IV, 87.
<b>Pays-Bas.</b>	Légation de Russie. — La Haye. — 9/VI, 86.
<b>Pérou.</b>	Consul de Pérou. — Berlin. — 23/XI, 88.
<b>Perse.</b>	Légation de Russie. — Téhéran. — 19/VII, 86.
<b>Portugal.</b>	Légation de Russie. — Lisbonne. — 28/V, 86.
<b>Prusse.</b>	Ambassade de Russie. — Berlin. — 15/VI, 86.
<b>Reuss-Greiz.</b>	Maréchal de la Cour. — Greiz. — 1/VII, 89.
<b>Reuss-Schleiz.</b>	Légation de Russie. — Dresde. — 1/VIII, 86.
<b>Roumanie.</b>	Légation de Russie. — Bucarest. — 12/III, 87.
<b>Russie.</b>	
<b>St.-Siège Apostolique.</b>	Ambassade de Russie. — Rome. — 23/IX, 86.
<b>Salvador *)</b>	
<b>San Marino.</b>	Légation de la république. — Paris. — 21/XI, 88.
<b>Saxe.</b>	Direction du théâtre Royal. — Dresde. — 8/V, 89.
<b>S.-Altenbourg.</b>	Légation de Russie. — Dresde. — 4/VIII, 86.
<b>S.Cobourg-et-Gotha.</b>	Légation de Russie. — Dresde. — 4/VIII, 86.
<b>S.-Meiningen.</b>	Direction de la chapelle de la Cour. — Meiningen. — 21 V.
<b>S.-Weimar.</b>	Légation de Russie. — Weimar. — 27/VI, 86.
<b>Schwarzbourg-Rudolstadt.</b>	Maréchal de la Cour. — Rudolstadt. — 27/V, 89.
<b>Schwarzb.-Sondershausen.</b>	Légation de Russie. — Dresde. — 4/VIII, 86.
<b>Serbie.</b>	Min. des aff. étr. — Belgrade. — 25/XI, 89.
<b>Siam.</b>	Légation de Siam. — Paris. — 18/XII, 88.
<b>Sud-Africaine (républ.)</b>	Légation de la républ. — La Haye. — 3/XII, 88.
<b>Suède.</b>	Légation de Russie. — Stockholm. — 25/VI, 86.
<b>Suisse.</b>	Légation de Russie. — Berne. — 20/VII, 86.
<b>Tonga.</b>	Agent cons. d'Allemagne. — Tongatabou. — 1/I, 90.
<b>Tunisie.</b>	Consul de Russie. — Tunis. — 17/VII, 86.
<b>Turquie.</b>	Ambassade de Russie. — Constantinople. — 14/VII, 86.
<b>Uruguay.</b>	Le président de la république. — Montevideo. — 29/IX, 86.
<b>Vénézuela.</b>	Légation de Vénézuela. — Paris. — 5/IV, 90.
<b>Waldeck.</b>	Maréchal de la Cour. — Arolsen. — 6/V, 89.
<b>Wurtemberg.</b>	Légation de Russie. — Stutgardt. — 23/VI, 86.
<b>Zanzibar.</b>	Consul de France. — Zanzibar. — 5/V, 90.

\*) Pas de réponse.

# ALPHABETISCHES VERZEICHNISS DER STAATEN.

Die Staaten mit einem \* bezeichnet haben keine Hymnen.

S T A A T E N.	Durch wen, von wo und wann die offiziellen Dokumente geschickt worden sind.
Aegypten. . . . .	Gen. Cons. v. Russland. — Alexandria. — 4/VII 86.
America. (Verein. Staaten.) . . . . .	Legat. v. Russland. — Washington. — 25/X 87.
Anhalt. . . . .	Legat. v. Russland. — Stuttgart. — 2/VI 89.
* Annam. . . . .	Secret. des Kaisers. — Hfe. — 23/X 86.
Argentinien. . . . .	Cons. v. Russland. — Buenos-Aires. — 26/VII 86.
Baden. . . . .	Intendant des Hoftheater. — Karlsruhe. — 24/V 89.
Bayern. . . . .	General-Intend. des Königl. Theat. — München. 3/V 89.
Belgien. . . . .	Legat. v. Russland. — Brüssel. — 21/V 86.
Bolivia. . . . .	Präsident der Republ. — Sucre. — 1/X 86.
Böhmen. . . . .	Director des Königl. Theat. — Prag. — 11/VIII 89.
Brasilien. . . . .	Gesandsch. v. Russland. — Rio-Janeiro. — 27/X 86.
Braunschweig. . . . .	Intend. des Hoftheat. — Braunschweig. — 11/V 89.
* Bremen. . . . .	Cons. v. Russland. — Lübeck. — 29/V 86.
Bulgarien. . . . .	Gen. Cons. Russland. — Sofia. — 24/VI 86.
Chile . . . . .	Minist. des Aufwärt. — Santiago. — 6/VII 89.
* China . . . . .	Legat. v. Russland. — Peking. — 15/IV 87.
Columbia. . . . .	Minist. des Aufwärt. — Bogota. — 26 VI 89.
* Congo. . . . .	Minist. des Aufwärt. — Boma. — 15/VII 89.
Costa-Rica. . . . .	Präsident der Republ. — San-Jose. — 7/IX 86.
Dänemark. . . . .	Legat. v. Russland. — Copenhagen. — 29/V 86.
Deutschland. . . . .	Gesandsch. v. Russland. — Berlin. — 6/VI 86.
Domingo. . . . .	Minister. des Aufwärt. — S.-Domingo. — 25/VI 89.
Ecuador. . . . .	Präsident der Republ. — Quito. — 25/IX 86.
Frankreich. . . . .	Minist. des Aufwärt. — Paris. — 14/III 90.
Griechenland. . . . .	Minist. des Aufwärt. — Athen. — 15/VI 89.
Grossbritannien. . . . .	Cons. v. Russland. — London. — 16/VII 87.
* Guatemala. . . . .	Präsident der Republ. — N. Guatemala. — 9/XI 87.
* Haïti. . . . .	Minist.-Resid. — Paris. — 21/XI 89.
* Hamburg. . . . .	Cons. v. Russland. — Lübeck. — 29/V 86.
Hawaïi. . . . .	Minist. des Aufwärt. — Honolulu. — 5/VI 89
Hessen. . . . .	Hofmarschall. — Kiel. — 4/V 89.
* Honduras . . . . .	Minist. des Aufwärt. — Tegucigalpa. — 26/VIII 89.
Japan. . . . .	Legat. v. Japan. — S.-Petersbourg. — 19/IX 89.
Italien . . . . .	Gesandsch. v. Russland. — Rom. — 16/VIII 86.
* Korea. . . . .	Minist.-Resid. v. Russland. — Sül. — 2/X 89.
Liberia . . . . .	Legat. v. Liberia. — Paris. — 16/XI 88.
* Liechtenstein. . . . .	Hof-Kanzlei. — Wien. — 18/V 89
Lippe-Detmold.. . . .	Hofmarschall. — Detmold. — 16/V 89.
Lippe-Schaumburg . . . . .	

Lübeck.	Cons. v. Russland. — Lübeck. — 29/V 86.
Luxemburg.	Leg. v. Russland. — Haag. — 9 VI 86.
Madagaskar.	Cons. v. Madagaskar. — London. — 13 XI 88.
Marocco.	Legat. v. Frankreich. — Tanger. — 14 XI 89.
Mecklenburg-Schwerin.	Direct. des Hoftheat. — Schwerin. — 25/V 89.
Mecklenburg-Strelitz.	Hofmarschall. — N. Strelitz. — 30/V 89.
Mexico.	Legat. v. Frankreich. — Mexico. — 5/I 90.
Monaco.	Gen. Cons. v. Frankreich. — Moskau. — 12 XII 86.
Montenegro.	Legat. v. Russland. — Cetinje. 1/XI 87.
Nicaragua*.	
Niederlande.	Legat. v. Russland. — Haag. — 9 VI 86.
Norwegen.	Cons. v. Russland. — Christiania. — 23 VI 86.
Oesterreich.	Gesandsch. v. Russland. — Wien. — 17 VI 89.
Oldenburg.	Legat. v. Russland. — Dresden. — 15 VII 86.
Oranje.	Staats-Kanzlei. — Blomfontein. — 19 VIII 87.
Päpstlicher Stuhl.	Gesand. v. Russland. — Rom. — 23 IX 86.
Paraguay.	Präsident der Republ. — Asuncion. — 30 IV 87.
Persien.	Legat. v. Russland. — Teheran. — 19 VII 86.
Peru.	Cons. v. Peru. — Berlin. — 23 XI 88.
Portugal.	Legat. v. Russland. — Lissabon. — 28/V 86.
Preussen.	Gesandsch. v. Russland. — Berlin. — 15 VI 86.
Reuss-Greiz.	Hofmarschall. — Greiz. — 1 VII 89.
Reuss-Schleiz.	Legat. v. Russland. — Dresden. 1 VIII 86.
Rumänien.	Legat. v. Russland. — Bukarest. — 12 III 87.
Russland.	
Sachsen.	Intend. des Königl. Theat. — Dresden. — 8 V 89.
S. Altenburg.	Legat. v. Russland. — Dresden. — 4 VIII 86.
S. Coburg-Gotha.	Legat. v. Russland. — Dresden. — 1 VIII 86.
S. Meiningen.	Intend. der Hofkapelle. — Meiningen. — 21 V 89.
S. Weimar.	Legat. v. Russland. — Weimar. — 27 VI 86.
San Marino.	Minist.-Resid. — Paris. — 21 XI 88.
San Salvador*.	
Schwarzburg-Rudolstadt.	Hofmarschall. — Rudolstadt. — 28 V 89.
Schwarzburg-Sondershausen.	Legat. v. Russland. — Dresden. 4 VIII 86.
Schweden.	Legat. v. Russland. — Stockholm. — 25 VI 86.
Schweiz.	Legation von Russland. — Bern. — 20 VII 86.
Serbien.	Ministerium des Aufwärt. — Belgrad. — 25 XI 89.
Siam.	Legation von Siam. — Paris. — 18 XII 88.
Spanien.	Legation von Russland. — Madrid. — 13 X 87.
Tonga.	Cons. Agent von Deutschland. — Tongatabu. — 1 I
Transvaal.	Legation von Transvaal. — Haag. — 3 XII 88.
Tunis.	Cons. von Russland. — Tunis. — 17 VII 86.
Türkei.	Gesandsch. von Russland. — Constantinopel. — 14 V
Ungarn.	Gen. Cons. v. Russland. — Budapest. — 29 V 86.
Uruguay.	Präsident der Republ. — Montevideo. — 29 IX 86.
Venezuela.	Legat. v. Venezuela. — Paris. — 5/IV 90.
Waldeck.	Hofmarschall. — Arolsen. — 6/V 89.
Württemberg.	Legat. v. Russland. — Stuttgart. — 23 VI 86.
Zanzibar.	Consul von Frankreich. — Zanzibar. 5/V 90.

Keine Antwort.





РОССІА.

ИМПЕРІА.

---

R U S S I E.

EMPIRE.

---

R U S S L A N D.

K A I S E R R E I C H.

---

Боже, Царя храни!  
Сильный, Державный,  
Царствуй на славу намъ!  
Царствуй на страхъ врагамъ  
Царь православный!  
Боже, Царя храни!

*(Жуковский.)*

RUSSLAND.

РОССІЯ.

RUSSIE

ЛЪВОВЪ.

*Maestoso.*

1. 2.

*D. C. per Finire.*



РУМЫНІЯ.

КОРОЛЕВСТВО.

---

R O U M A N I E.

R O Y A U M E.

---

RUMÄNIEN.

KÖNIGREICH.

---

RUMÄNIEN.

РУМЫНІЯ.

ROUMANIE.

*Maestoso.*

L. Keiper.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 2/4, and the tempo is marked 'Maestoso'. The key signature is one flat (B-flat major or D minor). The first system begins with a treble staff containing a series of chords and a single eighth note, while the bass staff provides a steady accompaniment of eighth notes. The second system continues the harmonic progression with more complex chordal textures. The third system introduces a melodic line in the treble staff, marked with 'V' (accents), while the bass staff continues its accompaniment. The fourth system features a long melodic phrase in the treble staff, also accented, with a corresponding accompaniment in the bass. The fifth system concludes the piece with a final chordal texture in both staves.



САКСЕНЪ-АЛТЕНБУРГЪ.

ГЕРЦОГСТВО

И

САКСЕНЪ-КОБУРГЪ-ГОТА.

ГЕРЦОГСТВО.

---

SAXE-ALTENBOURG.

DUCHÉ

ET

SAXE-COBURG-ET-GOTHA.

DUCHÉ.

---

SACHSEN-ALTENBURG.

HERZOGTHUM

UND

SACHSEN-COBURG-GOTHA.

HERZOGTHUM.

---

B.

1.

Altes Banner deutscher Grösse  
Fühlst du deines Ruhmes Blösse?  
Trägst du Flore  
Tricolore?

Warum schlägt der Aar,  
Der einst Herrscher war,  
Trauernd dich um sein Gefieder?  
Lebe, fliege, Kämpfe wieder,  
Und nach langem Traum der Macht,  
Grüsst dich neue Herrscherpracht!

2.

Kennst du nicht den Ruf, den schönen  
Dich dem Ruhme zu versöhnen?

Warum starben  
Deine Farben?  
Sank dein Vaterland  
Nicht durch Zwietracht Hand  
In das Reich der Träume nieder?  
Eintracht, Eintracht, schaffe wieder  
Und nach langem Traum der Macht,  
Grüsst dich neue Herrscherpracht.!

Fühlst du nicht mit sel'gem Lauschen  
Bei dem Worte schon entrauschen

Deine Flore

Tricolore?

Breitet nicht der Aar,

Ueber uns'rer Schaar

Neu verjüngt schon sein Gefieder?

Lebe, fliege, Kämpfe wieder,

Und nach langem Traum der Macht.

Grüsst dich neue Herrscherpracht!

*(G. v. Mevern.)*

S. COBURG-GOTHA  
und  
S. ALTENBURG.

С. КОБУРГЪ-ГОТА  
и  
С. АЛЪТЕНБУРГЪ.

S. COBOURG-ET-GOTEA  
et  
S. ALTENBOURG.

A.

Lully.

Andante.



B.

(S. Coburg-Gotha.)

W. Erneste S.

Maestoso.



S. COBURG-GOTHA.

С. КОБУРГЪ-ГОТА.

S. COBOURG-ET-GOTHA.



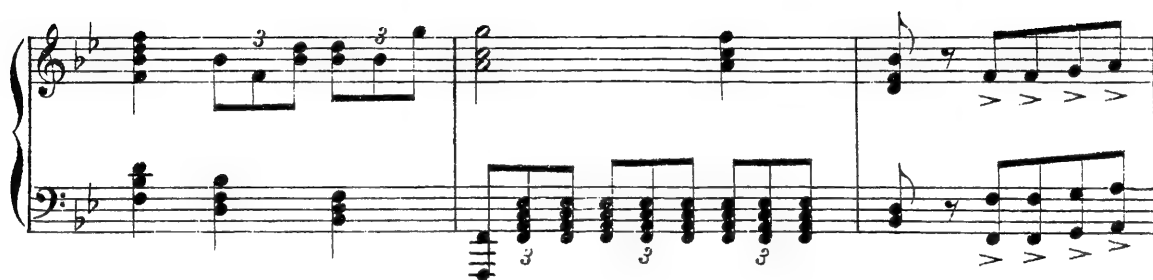
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features triplet patterns in the right hand, marked with '3' and '>' symbols. The left hand also has triplet patterns. The tempo/mood is marked 'grandioso' in the upper right. The dynamics are marked 'allarg.' and 'ff' in the lower staff.



The second system of musical notation continues the piece. It features a mix of chords and moving lines in both staves. The right hand has some triplet patterns. The left hand has a steady accompaniment. The key signature remains B-flat major.



The third system of musical notation shows a change in the right hand's melody, with a series of eighth notes. The left hand continues with a steady accompaniment. The dynamics are marked 'ff'.



The fourth system of musical notation features a more active right hand with eighth notes and a steady left hand accompaniment. The key signature remains B-flat major.



The fifth system of musical notation concludes the piece. It features a final cadence in the right hand and a steady left hand accompaniment. The dynamics are marked 'ff'. The piece ends with a double bar line.





**САКСЕНЪ-ВЕЙМАРЪ.**

ВЕЛИКОЕ ГЕРЦОГСТВО.

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**S A X E - W E I M A R .**

GRAND DUCHÉ.

---

**SACHSEN-WEIMAR.**

GROSSHERZOGTHUM.

---

B.

1.

Von der Wartburg Zinnen nieder  
Weht ein Hauch und wird zu Kläng  
Hallt von Ilm und Saale wieder  
Hell in frohen Festgesängen.  
Und vom Land, wo sie erschallen,  
Tönt's in alle Welt hinaus:  
Möge Gott dich stets erhalten,  
Weimar's edles Fürstenhaus!

2.

Hoch gepriesner Helden Wiege  
Wirkenstätte hehrer Frauen,  
Felsenfest in Leid und Siege  
Zierest du die deutschen Gauen;  
Deiner Ahnen weises Walten  
Strömt Gedeihen auf dich aus:  
Möge Gott, etc., etc.

3.

Sterne, strahlend allen Weiten,  
Waren Perlen deiner Krone,  
Geister, lebend allen Zeiten,  
Lebten nahe deinem Throne;  
Grosser Dichter Erzgestalten  
Schaun wir stolz und rufen aus:  
Möge Gott, etc., etc.

4.

Möge Segen dir entsprossen  
Aus vereinten Sarkophagen,  
Wo unsterbliche Genossen  
Diadem und Lorbeer tragen.  
Aus geweihter Gräber Spalten  
Brecken Lebensblumen aus:  
Möge Gott etc., etc.

5.

Schöne Sage deutscher Treue,  
Lebe fort in Fürst und Bauer!  
Volkesliebe sei die neue,  
Stets lebend'ge Wartburgmauer  
Lasst die Banner uns entfalten:  
«Heut wie einst der Zeit voraus  
Möge Gott etc., etc.

---

S. WEIMAR.

С. ВЕЙМАРЪ.

S. WEIMAR.

A.

Lully.

Andante.

Musical score for section A, Lully, Andante. The score is written for piano in 3/4 time. It consists of two systems of staves. The first system has a treble staff with chords and a bass staff with a simple melody. The second system continues the melody and chords, ending with a double bar line.

B.

F. Liszt.

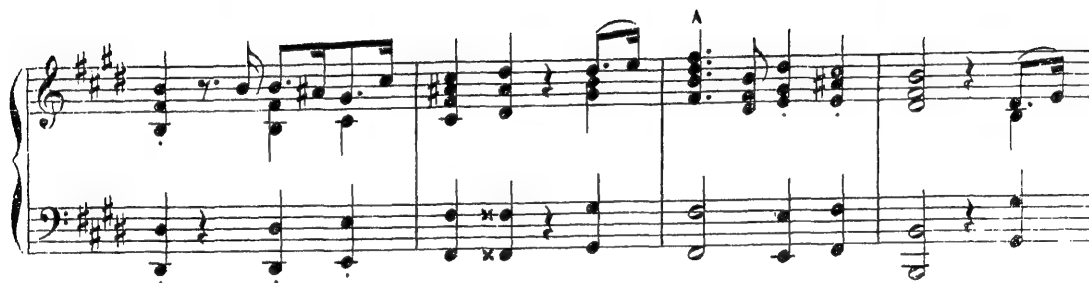
Tempo di marcia. Giusto e tranquillo.

Musical score for section B, F. Liszt, Tempo di marcia. Giusto e tranquillo. The score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system features a treble staff with a melody and a bass staff with chords. The second system continues the melody and chords, ending with a double bar line.

S. WEIMAR.

С. ВЕЙМАРЪ.

S. WEIMAR.





S. WEIMAR.

С. ВЕЙМАРЪ.

S. WEIMAR.

First system of musical notation. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble with a triplet of eighth notes and a first ending bracket labeled '1.'. The bass line provides harmonic support with chords and moving lines. The tempo marking 'meno mosso' is written above the staff.

Second system of musical notation. The melody continues in the treble with various articulations like accents and slurs. The bass line continues with sustained chords and moving lines. The tempo marking 'espress.' is written above the staff.

Third system of musical notation. The treble staff shows a series of chords and melodic fragments. The bass staff continues with a steady harmonic accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a forte 'ff' dynamic marking. The bass staff has a more active line with many sixteenth notes.

Fifth system of musical notation. The treble staff has a melodic line with a piano 'pp' dynamic marking. The bass staff continues with a dense texture of sixteenth notes. The system ends with a double bar line.

S. WEIMAR.

С. ВЕЙМАРЪ.

S. WEIMAR.

*accel.*



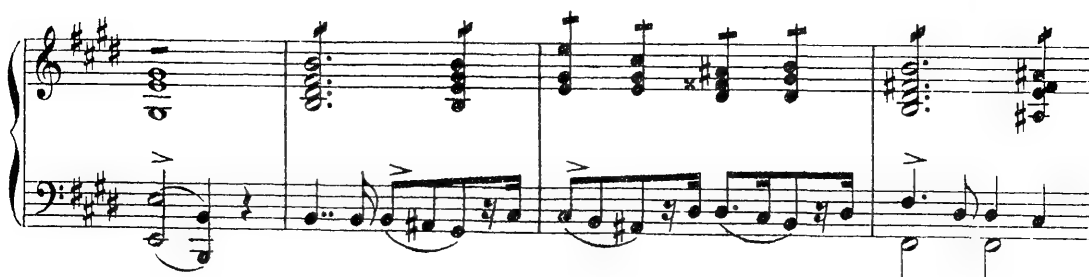
First system of a piano score in D major (two sharps). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking 'accel.' is placed above the right hand.

**Animato.**

*ff ben marcato la melodia*



Second system of the piano score. The tempo marking 'Animato.' is at the beginning. The instruction 'ff ben marcato la melodia' is written in the left hand. The music continues with a more pronounced rhythmic character.

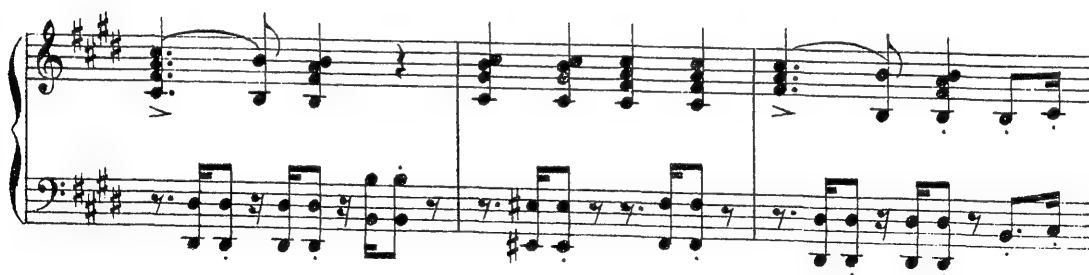


Third system of the piano score, continuing the melodic and harmonic development in the right and left hands.

**ff**



Fourth system of the piano score. The dynamic marking 'ff' (fortissimo) is placed in the right hand, indicating a strong, loud passage.

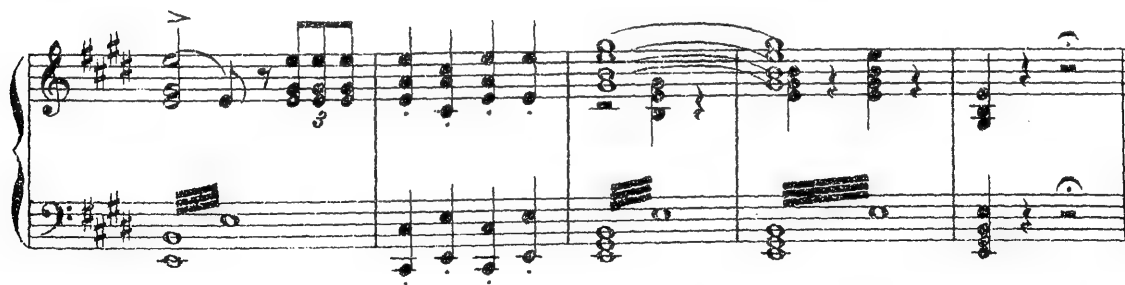
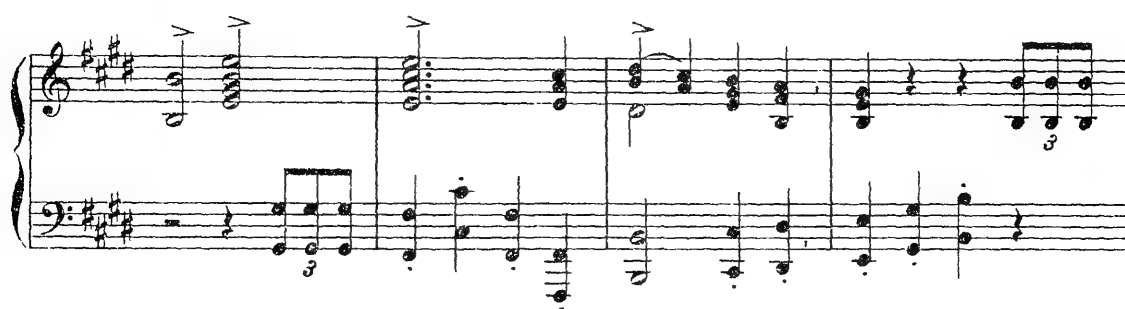


Fifth system of the piano score, concluding the piece with sustained chords and melodic fragments in both hands.

S. WEIMAR.

С. ВЕЙМАРЪ.

S. WEIMAR.





САКСЕНЪ-МЕЙНИНГЕНЪ.

ГЕРЦОГСТВО.

---

SAXE-MEININGEN.

D U C H É.

---

SACHSEN-MEININGEN.

HERZOGTHUM.

---

B.  
.....  
1.

Brüder, singt mit lautem Freudenschall  
Unsern Vaterlandsgesang,  
Dass von Berg zu Berg der Widerschall  
Kündet unsrer Herzen Drang!  
SACHSEN-MEININGER! so heissen wir  
Und so bleiben wir in Treu;  
Bied'rer Sinn und Eintracht walten hier  
Und immer jung und neu.

2.  
.....

Unsre Farben heissen weiss und grün  
Sind für uns ein theures Pfand,  
Unsre Herzen schlagen heiss und kühn  
Bei dem Namen Vaterland!  
Theures Land, dass unsre Wiege war,  
O wie freudig sind wir dein!  
Lass uns lieben dich für immer dar  
Und ewig treu dir sein!

3.  
.....

Schalle mächtig über Berg und Höhn  
Unser Vaterlandsgesang!  
Unser Volk ist gut, das Land ist schön  
Und sein Nam' hat hellen Klang;  
Ihm gehören wir, drum schwören wir  
All mit Herz und Mund und Hand!  
Unsrem Herzog treu, treu dem Panier!  
Hoch unser Vaterland!

S. MEININGEN.

С. МЕЙНИНГЕНЪ.

S. MEININGEN.

A.

Andante. Lully.

Section A is a piano piece in 3/4 time, marked Andante. It features a key signature of one flat (B-flat). The first system includes a repeat sign at the end. The piece is attributed to Lully.

B.

Maestoso.

Section B is a piano piece in common time (C), marked Maestoso. It features a key signature of three flats (B-flat, E-flat, A-flat). The first system includes a repeat sign at the end.



САКСОНІЯ.

КОРОЛЕВСТВО.

---

S A X E.

ROYAUME.

---

SACHSEN.

KÖNIGREICH.

---

1.

Den König segne Gott,  
Den er zum Heil uns gab  
    Ihn segne Gott!  
Ihn schmücke Ruhm und Ehr',  
Ihn flieh' der Schmeichler Heer  
Weisheit steh' um ihn her,  
    Ihn segne Gott!

2.

Gieb ihm gut Regiment,  
Dem Lande Fried' und Ruh',  
    Den Waffen Sieg!  
Er ist gerecht und gut  
In allem was er thut,  
Schont seiner Sachsen Blut.  
    Ihn segne Gott!

3.

Wie Kinder liebt er uns,  
Als Vater seines Volks  
    Er unsre Lust!  
Wir sollen glücklich sein.  
Von uns geliebt zu sein,  
Kann nur sein Herz erfreu'n.  
    Ihn segne Gott!

4.

Auf, biedre Sachsen, schwört,  
Dem König treu und fromm,  
    Und gut zu sein!  
Eintracht sei unser Band;  
Dies schwöret Hand in Hand!  
Dann singt das ganze Land:  
    Ihn segne Gott!

(H. Carey.)



SACHSEN.

CARCOIR.

SAXE.

Andante.

Lully.





САНЪ-ДОМИНГО.

РЕСПУБЛИКА.

---

DOMINICAINE.

RÉPUBLIQUE.

---

DOMINGO.

REPUBLIK.

---

S. DOMINGO.

САНЪ-ДОМИНГО.

REPUBLIQUE DOMINICAINE.

Marciale.

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Marciale'. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and chords. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a more complex treble staff melody with triplets. The fourth system shows a change in the bass staff accompaniment. The fifth system concludes the piece with a final chord in the bass staff.

S. DOMINGO.

САНЪ-ДОМИНГО. RÉPUBLIQUE DOMINICAINE.





САНЪ-МАРИНО.

РЕСПУБЛИКА.

---

SAN MARINO.

RÉPUBLIQUE.

---

SAN MARINO.

REPUBLIK.

---

1.

Giubilanti d'amore fraterno,  
Salutiam la natale pendice!  
Salutiam questa rupe felice  
Vagà gemma dell' Italo suol.  
Liberta nostre case tutela  
Liberta le nostr' alme ristora  
Liberta, liberta sol c'infiora  
Di dolcezza, di pace e d'amor.

Giuriam, fratelli—con tutto il core  
Al nostro tetto—perenne amor.

Giuriam, giuriam!

2.

Qui il ladrone col mezzo suo capo  
Non lordava i purissimi colli:  
No! Di sangue non fumano molli  
Questi Sassi del nostro Titan.  
Qui fratelli, e non vili Titanni  
Della Patria fan mite governo;  
Prence e schiavo l'ammiran, ne scherno  
Del prezioso suo bene si fa.

Giuriam etc., etc.

3.

Coronata di triplice Torre  
Che potenza suprema dinota,  
Ah! non crolla, non cade, ma immota  
Al variar dell'etadi si stà.  
La funesta membranza d'un Giuda  
Che rubar ci provó Libertade,  
Viva sempre nell' alme contrade  
Quale storia d'orrendo squallor.  
Giuriam etc., etc.

4.

Di Marino la povera Rupe  
Salva, o Cielo, da' fieri perigli;  
E noi fidi, dilette suoi figli  
Emulando le gloria n'andrem.  
Giovanetti, se in core vi suona  
Voce santa d'amore al Titano  
Deh! posate sul petto la mano  
E giurate serbar Libertà!  
Giuriam etc., etc.

(*Aur. Muccioli.*)

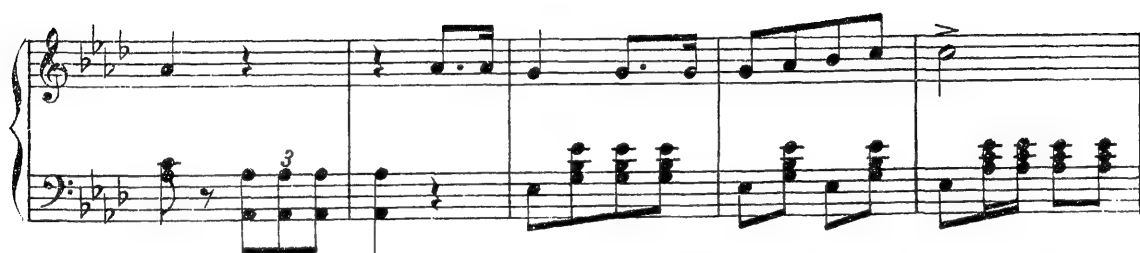
SAN-MARINO.

САМЪ - МАРИНО.

SAN-MARINO.

Marziale.

U. Balsimelli.

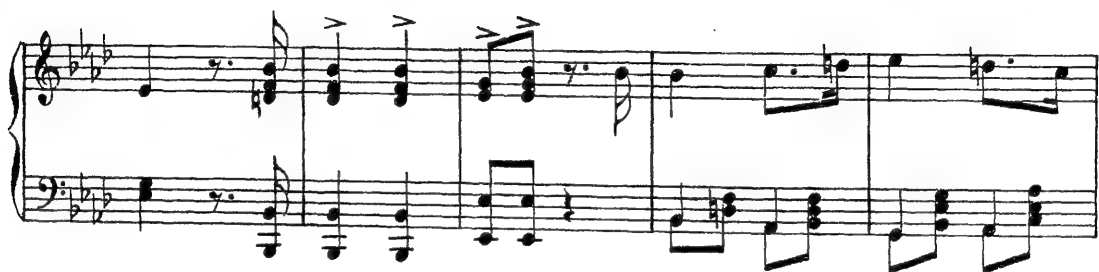




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САМЪ-МАРИНО.

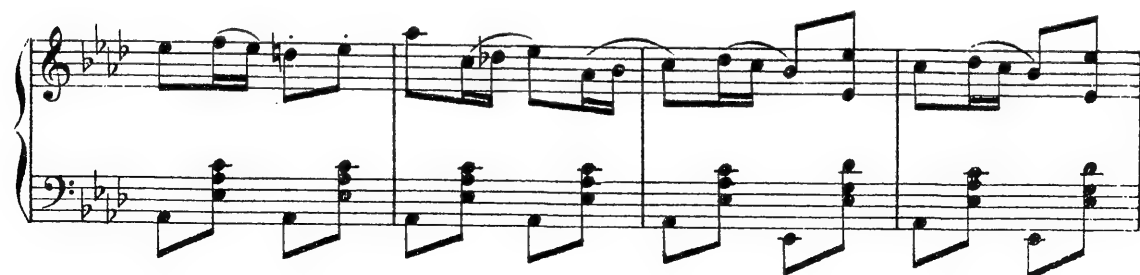
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SAN - MARINO.

САНЬ - МАРИНО.

SAN - MARINO.





СЕРБІА.

КОРОЛЕВСТВО.

---

S E R B I E.

R O Y A U M E.

---

S E R B I E N.

KÖNIGREICH.

---

1.

Боже правде ти што спасе  
Од пропасти до сад нас,  
Чуј и од сад наше гласе,  
И од сад нам буди спас!  
Морном руком води брани  
Будућности српски брод  
Боже спаси, Боже храни  
Српског Краља, српски род!

2.

Сложи српску браћу драгу  
На свак дичан, славан рад;  
Слога биће пораз врагу,  
А пајјачи Српству град!  
Нек на српској блиста гран  
Братске слоге златан плод;  
Боже спаси, Боже храни  
Српског Краља, српски род!

3.

Нек на српско верно чело  
Твог непадне гњева гром;  
Благослови Србу село,  
Поље, њиву, град и дом!  
Кад наступе борбе дани,  
К побједи му води ход;  
Боже спаси, Боже храни  
Српског Краља, српски род!

4.

Из мрачнога сину гроба  
Српске Круне нови сјај  
Настало је ново доба  
Нову срећу Боже дај!  
Краљевину српску брани,  
Петвековне борбе плод;  
Александра Боже храни,  
Моли Ти се српски род!

SERBIEN.

СЕРБИЯ.

SERBIE.

D. Jenka.

*Allegro maestoso.*

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It consists of five systems of two staves each. The tempo is marked 'Allegro maestoso.' The first system begins with a treble staff containing chords and a bass staff with a steady eighth-note accompaniment. The second system continues the melodic and harmonic development. The third system introduces more complex chordal textures in the treble. The fourth system features a more active bass line. The fifth system concludes the piece with a double bar line, a key signature change to one flat (B-flat major), and a final chord marked with a forte 'ff' dynamic.



СИАМЪ.

КОРОЛЕВСТВО.

---

S I A M.

ROYAUME.

---

S I A M.

KÖNIGREICH.

---

SIAM.

CIAMB.

SIAM.

P. de Schurowsky.

*Andante maestoso.*

This is a piano score for a piece titled "SIAM. CIAMB. SIAM." by P. de Schurowsky. The tempo is marked "Andante maestoso." The score is written for piano in G major (one sharp) and common time (C). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one sharp (F#). The music features a mix of chords and melodic lines, with some rests in the upper staves. The second system continues the piece, showing more complex chordal textures and melodic development. The third system introduces a more active bass line with eighth notes. The fourth system features a prominent treble melody with eighth-note patterns. The fifth system concludes the piece with a final cadence, marked by a double bar line and repeat signs.



**СОЕДИНЕННЫЕ ШТАТЫ.**

РЕСПУБЛИКА

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**ETATS-UNIS.**

RÉPUBLIQUE.

---

**VEREINIGTE STAATEN.**

REPUBLIK.

---



Oh! say, can you see by the dawn's early light,  
 What so proudly we hail'd at the twilight's last gleaming,  
 Whose stripes and bright stars thro' the perilous fight,  
 O'er the ramparts we watch'd, were so gallantly streaming;  
 And the rocket's red glare, the bombs bursting in air,  
 Gave proof thro' the night that our flag was still there.

Oh! say, does that star spangled banner yet wave,  
 O'er the land of the free and the home of the brave!  
 On the shore dimly seen thro' the mist of the deep,  
 Where the foe's haughty host in dread silence reposes.  
 What is that with the breeze, o'er the towering steep,  
 As it fitfully blows, half conceals, half discloses?  
 Now it catches the gleam of the morning's first beam,  
 In full glory reflected, now shines in the stream:

'Tis the star spangled banner, oh! long may it wave  
 O'er the land of the free and the home of the brave  
 And where is that band who so vauntingly swore,  
 'Mid the havoc of war and the battle's confusion,  
 A home and a country they'd leave us no more!  
 Their blood has wash'd out their foul footsteps' pollution;  
 No refuge could save the hireling and slave  
 From the terror of flight or the gloom of the grave,  
 And the star spangled banner in triumph shall wave  
 O'er the land of the free and the home of the brave!

Oh! thus be it ever when freemen shall stand  
Between their lov'd home and the war's desolation;  
Blest with vict'ry and peace, may the heav'n rescued land  
Praise the Power that hath made and preserved us a nation,—  
Then conquer we must, for our cause it is just,  
And this be our motto, «In God is our trust».

And the star spangled banner in triumph shall wave,  
While the land of the free is the home of the brave!

*Francis S. Key.*

Hail! Columbia, happy land!  
Hail ye heroes, heavenborn band,  
Who fought and bled in freedom's cause, (bis.)  
And when the storm of war was gone,  
Enjoyed the peace your valor won;  
Let Independence be your boast,  
Ever minful what it cost,  
Ever grateful for the prize,  
Let its altar reach the skies.

Firm, united, let us be,  
Rallying round our liberty,  
As a bond of brothers joined,  
Peace an safety we shall find.

Immortal Patriots! rise once more!  
Defend your rights, defend your shore;  
Let no rude foe, with impious hands, (bis.)  
Invade the schrine where sacred lies,  
Of toil and blood the well earned prize;  
While offering peace sincere and just,  
In heav'n we place a manly trust,  
That truth and justice may prevail,  
And every scheme of bondage fail!

Firm, united, etc., etc.

3.

Sound, sound the trump of fame!  
 Let Washington's great name  
 Ring through the world with loud applause! (bis  
 Let every clime to freedom dear,  
 Listen with a joyful ear;  
 With equal skill, with steady power,  
 He governs in the fearful hour  
 Of horrid war, or guides with ease,  
 The happier time of honest peace.

Firm, united, etc., etc.

4.

Behold the chief, who now commands,  
 Once more to serve his country stands,  
 The rock on which the storm will beat! (bis.)  
 But armed in virtue, firm and true,  
 His hopes are fixed on Heaven and you;  
 When hope was sinking in dismay,  
 When gloom obscured Columbia's day,  
 His steady mind, from changes free,  
 Resolved on death or Liberty.

Firm, united, etc. etc.

(Hopkins)

VEREIN. STAATEN V. AMERIKA. СОЕДИНЕННЫЕ ШТАТЫ. ETATS-UNIS de L'AMERIQUE.

A.

*Con spirito.*

Section A consists of four systems of piano music. The first system is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment. The second system includes a repeat sign and a fermata over a measure in the right hand. The third system continues the melodic development with various chordal textures. The fourth system concludes the section with a final cadence, marked by a double bar line and repeat dots.

B.

*Maestoso.*

Section B is a single system of piano music in 2/4 time with a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The tempo is marked 'Maestoso'. The right hand features a series of chords and short melodic fragments, while the left hand plays a simple, rhythmic accompaniment. The section ends with a final chord and a repeat sign.

VEREIN. STAATEN V. AMERIKA. СОЕДИНЕННЫЕ ШТАТЫ. ETATS-UNIS de L'AMERIQUE.





ТОНГА.

КОРОЛЕВСТВО.

---

T O N G A .

R O Y A U M E .

---

T O N G A .

KÖNIGREICH.

---

Koe Hiva ae Tu'i.

1.

E Otua Mafimafi  
Ko ho mau liki koe  
Koe falaluaga  
Moe ofa ki Tonga.

Afio hifo e mau lotu  
Aia oku mau fai ni  
Mo ke tali ha mau lotu  
O malui a Tubou!

2.

E Otua Mafimafi  
Hau be oe gaahi Hau  
Ke ke fakamonuia  
Bea ke tauhi.

Afio hifo e mau lotu  
etc., etc.

3.

E Otua Mafimafi  
Ko ho mau hufaga  
Veuki oe fakakaukau  
O hono gaahi fili.

Afio hifo e mau lotu  
etc., etc.

4.

E Otua Mafimafi  
Mi faatali lotu  
Fakalalahi e gaahi tau  
O ho mau liki Hau.

Afio hifo e mau lotu  
etc., etc.



TONGA.

TOHFA.

TONGA.

E. Schmitt.

First system of musical notation for 'TONGA.' in G major, 2/4 time. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and eighth notes. A forte (*f*) dynamic marking is present in the third measure, and a crescendo hairpin spans the final two measures.

Second system of musical notation for 'TONGA.' in G major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment. A piano (*p*) dynamic marking is in the first measure, and a crescendo hairpin is shown in the third measure.

Third system of musical notation for 'TONGA.' in G major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment. A forte (*f*) dynamic marking is in the first measure, and a crescendo hairpin is shown in the fourth measure.

Fourth system of musical notation for 'TONGA.' in G major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment. A forte (*f*) dynamic marking is in the first measure, followed by a crescendo hairpin in the second measure, and a *rit. p* (ritardando piano) marking in the fourth measure.



ТРАНСВААЛЪ.

РЕСПУБЛИКА.

---

**SUD-AFRICAIN.**

RÉPUBLIQUE.

---

**TRANSVAAL.**

REPUBLIK.

---

1.

Kent gij dat volk vol helden moed,  
 En toch zoo lang geknecht?  
 Het heeft geofferd goed en bloed,  
 Voor vrijheid en voor recht;  
 Komt burgers! laat de vlaggen wap'ren,  
 Ons lijden is voor bij,  
 Roemt in den zegen onzrer dap'ren,  
 Dat vrije volk zijn wij! (bis.)

2.

Kent gij dat land zoo schaars bezocht,  
 En toch zoo heerlijk schoon?  
 Waar de natuur haac wond'ren wrocht,  
 En kwistig stelt ten toon;  
 Transvaalen! laat ons feestlied schallen,  
 Daar waar ons volk hield stand,  
 Waar on ze vreugde schoten knallen,  
 Daar is ons vaderland!  
     Dat heerlijk land,  
     Dat is ons vaderland!

3.

Kent gij dien Staat nog maar een Kind,  
 In's wereldsch Staatenrei?  
 Maar toch door 't machtig Britsch bewin  
 Weleer verklaart voor vrij.  
 Transvaalen! edel was uw streven,  
 En pijnlijk onzen smaad,  
 Maar God die uit komst heeft gegeven,  
 Zij lof voor d'eigen Staat!  
     Looft onzen God!  
     Voor land en Staat!

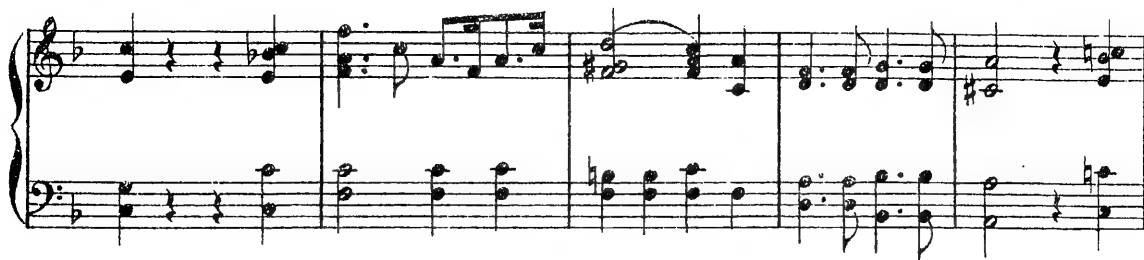
TRANSVAAL.

ТРАНСВААЛЪ.

RÉPUBLIQUE SUD-AFRICAINÉ.

*Allegro moderato.*

C.F van Rees.





ТУНИСЪ.

ГОСУДАРСТВО.

---

T U N I S I E.

E T A T.

---

T U N I S.

REICH.

---

**A. B.**     $\left\{ \begin{array}{l} \text{Исполняются оркестрами оккупационной бригады.} \\ \text{Joués par les Musiques de la Brigade d'occupation.} \\ \text{Werden ausgeführt vom Orchester der Occupations Brigad} \end{array} \right.$

№ 1, 2, 3,     $\left\{ \begin{array}{l} \text{Исполняются оркестрами гвардии Бей.} \\ \text{Joués par la Musique de la Garde Beylicale.} \\ \text{et 13.} \quad \text{Werden ausgeführt vom Orchester der Garde des Bey's.} \end{array} \right.$

TUNIS.

ТУНИСЪ.

TUNISIE.

A.

Resed ed Osil.

Piccolo.

Tambour.

Gr. Cassa.



TUNIS.

ТУНИСЪ.

TUNISIE.

B.

El Asbain.

Piccolo.

Tambour.

Gr. Cassa.

The first system of the musical score for 'El Asbain' consists of three staves. The Piccolo staff (treble clef, key of D major) begins with a quarter rest, followed by a half note D, and then a melody of eighth notes with two triplet markings. The Tambour staff (bass clef, key of D major) begins with a quarter rest, followed by a half note D, and then a bass line of eighth notes with two triplet markings. The Gr. Cassa staff (bass clef, key of D major) begins with a quarter rest, followed by a half note D, and then a simple bass line of quarter notes and rests.

The second system of the musical score for 'El Asbain' continues the melody and bass line from the first system. The Piccolo staff (treble clef, key of D major) continues the melody with triplet markings. The Tambour staff (bass clef, key of D major) continues the bass line with triplet markings. The Gr. Cassa staff (bass clef, key of D major) continues the simple bass line with quarter notes and rests.

The third system of the musical score for 'El Asbain' concludes the melody and bass line. The Piccolo staff (treble clef, key of D major) continues the melody with triplet markings. The Tambour staff (bass clef, key of D major) continues the bass line with triplet markings. The Gr. Cassa staff (bass clef, key of D major) continues the simple bass line with quarter notes and rests.



TUNIS.

ТУНИСЪ.

TUNISIE.

Nº 1.

Ed Ozil.

Piccolo.

Tambour.

Gr. Cassa.

The first system of the musical score consists of three staves. The top staff, labeled 'Piccolo.', is in treble clef and contains a melody starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter rest. The middle staff, labeled 'Tambour.', is in bass clef and contains a series of chords, mostly triads, with some eighth notes. The bottom staff, labeled 'Gr. Cassa.', is in bass clef and contains a simple rhythmic pattern of quarter and eighth notes.

The second system of the musical score consists of three staves. The top staff continues the melody from the first system. The middle staff continues the chordal accompaniment. The bottom staff continues the rhythmic pattern.

The third system of the musical score consists of three staves. The top staff continues the melody. The middle staff continues the chordal accompaniment. The bottom staff continues the rhythmic pattern.

TUNIS.

ТУНИСЬ.

TUNISIE.

Nº 2.

El Arak.

Piccolo.

Tambour.

Gr. Cassa.

TUNIS.

ТУНИСЪ.

TUNISIE.

№ 3.

Es Sika.

Piccolo.

Tambour.

Gr. Cassa.



TUNIS.

ТУНИСЬ.

TUNISIE.

№ 4.

Hassine Nirez.

Piccolo.

Tambour.

Gr. Cassa.

**TUNIS.**

ТУНИСЪ.

TUNISIE.

№ 5.

**Er Resed.**

Piccolo.

Tambour.

Gr.Cassa.

Two measures of music for Percussion. The first measure shows the Piccolo playing a melody of eighth and quarter notes, while the Tambour and Gr.Cassa provide a steady eighth-note accompaniment. The second measure continues the same pattern.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is in treble clef and contains the melody. The middle staff is in bass clef and contains a harmonic accompaniment. The bottom staff is also in bass clef and contains a simple bass line. The music is written in 2/4 time and features a key signature of one sharp (F#). The melody is a simple, catchy tune that repeats the title 'The Rose Tree' in the lyrics. The accompaniment provides a steady harmonic support for the melody. The bass line is a simple, rhythmic pattern that complements the overall sound of the piece.

TUNIS.

ТУНИСЪ.

TUNISIE.

Nº 6.

**Remel el Maïa.**

Piccolo.

Tambour.

Gr Cassa.

The first system of the musical score for 'Remel el Maïa'. It consists of three staves. The top staff is for the Piccolo, written in treble clef with a common time signature. It contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The middle staff is for the Tambour, written in bass clef with a common time signature. It features a rhythmic pattern with chords. The bottom staff is for the Gr Cassa, written in bass clef with a common time signature. It has a simple bass line with quarter notes.

The second system of the musical score. It continues the three-staff format. The Piccolo part continues its melodic line. The Tambour part has a more complex rhythmic pattern with chords. The Gr Cassa part continues its bass line.

The third system of the musical score. It continues the three-staff format. The Piccolo part continues its melodic line. The Tambour part has a more complex rhythmic pattern with chords. The Gr Cassa part continues its bass line.

TUNIS.

ТУНИСЪ.

TUNISIE.

Nº 7.

En Noua.

Piccolo.

Tambour.

Gr.Cassa.



TUNIS.

ТУНИСЬ.

TUNISIE.

Nº 8.

**Es Sebaine.**

Piccolo.

Tambour.

Gr. Cassa.





TUNIS.

ТУНИСЪ.

TUNISIE.


N<sup>o</sup> 9.

Resed ed Ozil.

Piccolo.

Tambour.

Gr. Cassa.



TUNIS.

ТУНИСЬ.

TUNISIE.

N<sup>o</sup> 10.

Er Remcl.

Piccolo.

Tambour.

Gr. Cassa.

The first system of the musical score consists of three staves. The top staff, labeled 'Piccolo.', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff, labeled 'Tambour.', is in bass clef and contains a single half note (C) followed by rests. The bottom staff, labeled 'Gr. Cassa.', is also in bass clef and contains a single half note (C) followed by rests.

The second system of the musical score continues the three staves. The Piccolo staff has a melodic line with eighth and sixteenth notes. The Tambour staff has a single half note (C) followed by rests. The Gr. Cassa staff has a single half note (C) followed by rests.

The third system of the musical score continues the three staves. The Piccolo staff has a melodic line with eighth and sixteenth notes. The Tambour staff has a single half note (C) followed by rests. The Gr. Cassa staff has a single half note (C) followed by rests.

TUNIS.

ТУНИСЪ.

TUNISIE.

N<sup>o</sup> 11.

Es Sebahane.

Piccolo.

Tambour.

Gr. Cassa.

TUNIS.

ТУНИСЪ.

TUNISIE.

N<sup>o</sup> 12.

El Mesmoum.

Piccolo.

Tambour.

Gr. Cassa.

TUNIS.

ТУНИСЪ.

TUNISIE.

N<sup>o</sup> 13.

**El Maïa.**

Piccolo.   

Tambour.   

Gr. Cassa.   





ТУРЦІЯ.

ИМПЕРІЯ.

---

TURQUIE.

EMPIRE.

---

TÜRKEL.

REICH.

---

TURKEI.

ТУРЦІЯ.

TURQUIE.

Tempo di marcia.

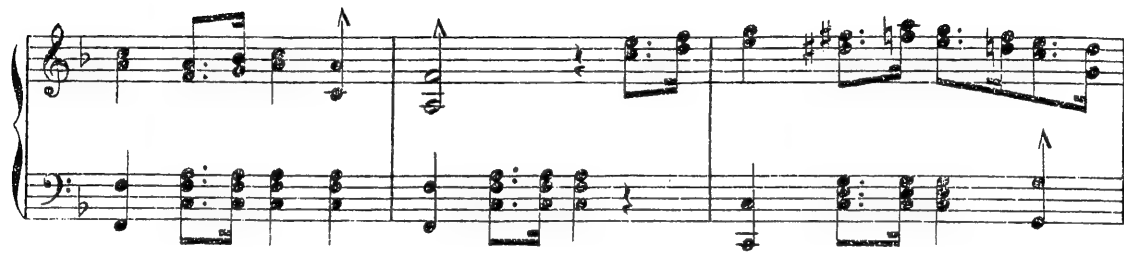
S. E. Nedjib Pacha.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves, each with a treble and bass clef. The first system begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The second system continues this pattern with more complex chordal textures. The third system introduces a more active melody in the treble staff. The fourth system features a similar melodic line with a consistent bass accompaniment. The fifth system concludes with two first endings, labeled '1.' and '2.', which lead back to the beginning of the piece. The score is printed in a clear, black-and-white format typical of early 20th-century musical publications.

TÜRKEI.

ТУРЦІЯ.

TURQUIE.

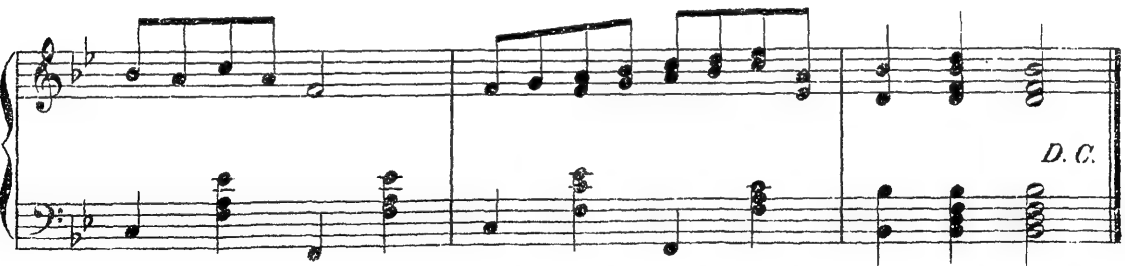
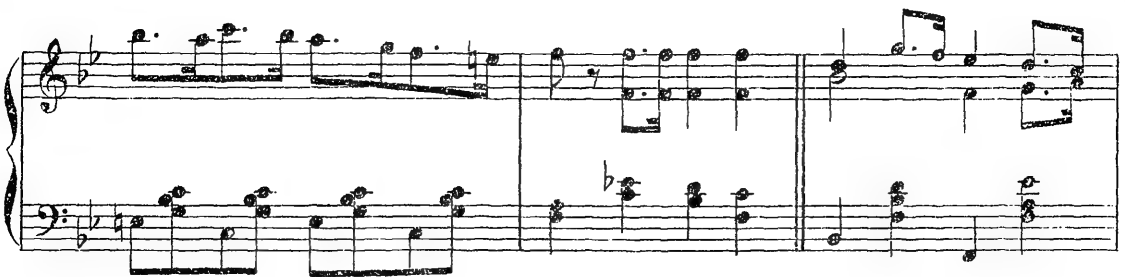
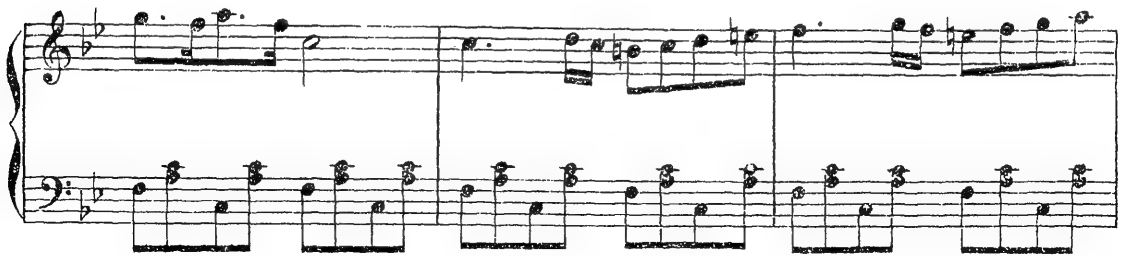
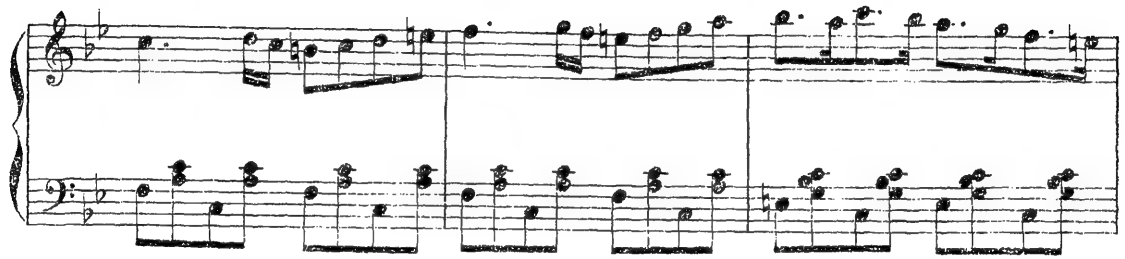




TURKEI.

ТУРЦІЯ.

TURQUIE





УРУГВАЙ.

РЕСПУБЛИКА.

---

URUGUAY.

RÉPUBLIQUE.

---

URUGUAY.

REPUBLIK.

---

1.

Libertad, libertad, Orientales!

Este grito a la Patria salvò,  
Que sus bravos en fieras batallas  
De entusiasmo sublime inflamò,  
De este don sacrosanto la gloria  
Merecimos... Tiranos, temblad!  
Libertad en la lid clamaremos  
Y muriendo tambien libertad!

Orientales, la Patria ò la tumba!  
Libertad, ò con gloria morir!  
Es el vòto que el alma pronuncia  
Y que heroicos subremos cumplir

2.

Orientales, mirad la bandera  
De heroismo fulgente crisol  
Nuestras lanzas defienden su brillo  
Nadie insulte la imagen del Sol!  
De los fueros civiles el goce  
Sostengamos, y el codigo fiel  
Veneremos inmune, y glorioso,  
Como el arca sagrada Israel.  
Orientales etc....

3.

De las leyes al numen juremos  
Igualdad, patriotismo, y union,  
Inmolando en sus aras divinas  
Ciegos odios y negra ambicion,  
Y hallaran los que fieros insulten  
La grandeza del pueblo Oriental,  
Si enemigos, la lanza de Marte  
Si tiranos, de Bruto el pñal.  
Orientales, etc....

URUGUAY.

УРУГВАЙ.

URUGUAY.

*Allegro moderato.*

*Deballi.*



URUGUAY.

УРУГВАЙ.

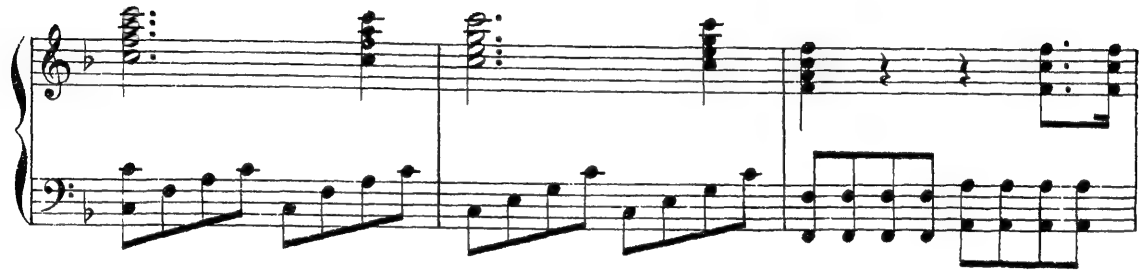
URUGUAY.



URUGUAY.

УРУГВАЙ.

URUGUAY.





❖ Р А Н Ц И Я .

РЕСПУБЛИКА.

---

F R A N C E .

R É P U B L I Q U E .

---

FRANKREICH.

REPUBLIK.

---

1.

Allons, enfants de la patrie,  
Le jour de gloire est arrivé;  
Contre nous de la tyrannie  
L'étendard sanglant est levé.  
Entendez-vous dans les campagnes  
Mugir ces féroces soldats?  
Ils viennent jusque dans vos bras  
Egorger vos fils, vos compagnes.  
Aux armes, citoyens!  
Formez vos bataillons!  
Marchons, qu'un sang impur  
Abreuve nos sillons!

2.

Que veut cette horde d'esclaves,  
De traîtres, de rois conjurés?  
Pour qui ces ignobles entraves,  
Ces fers dès longtemps préparés?  
Français, pour nous, ah! quel outrage  
Quels transports il doit exciter!  
C'est nous qu'on ose méditer  
De rendre à l'antique esclavage!  
Aux armes, etc., etc.

3.

Quoi! des cohortes étrangères  
Feraient la loi dans nos foyers?  
Quoi! ces phalanges mercenaires  
Terrasseraient nos fiers guerriers!  
Gran Dieu! par des mains enchaînées  
Nos fronts sous le joug se ploieraient!  
Des vils despotes deviendraient  
Les maîtres de nos destinées!  
Aux armes, etc., etc.



4.

Tremblez, tyrans, et vous, perfides,  
L'opprobre de tous les parties!  
Tremblez, vos projets parricides,  
Vont enfin recevoir leur prix!  
Tout est soldat pour vous combattre;  
S'ils tombent, nos jeunes héros,  
La terre en produit de nouveau  
Contre vous tout prêts à se battre!  
Aux armes, etc., etc.

5.

Français, en guerriers magnanimes,  
Portez, ou retenez vos coups,  
Epargnez ces tristes victimes  
A regrets s'armant contre nous:  
Mais ce despot sanguinaire,  
Mais les complices de Bouillé,  
Tous ces tigres qui sans pitié  
Déchirent le sein de leur mère!  
Aux armes, etc., etc.

6.

Amour sacré de la patrie,  
Conduits, soutiens nos bras vengeurs  
Liberté, liberté chérie,  
Combats avec tes défenseurs:  
Sous nos drapeaux que la victoire  
Accoure à tes mâles accents;  
Que tes ennemis expirants  
Voyent ton triomphe et notre gloire!  
Aux armes, etc., etc.

Nous entrerons dans la carrière  
Quand nos aînés n'y seront plus,  
Nous y trouverons leur poussière  
Et la trace de leurs vertus!  
Bien moins jaloux de leur survivre  
Que de partager leur cercueil,  
Nous aurons le sublime orgueil  
De les venger ou de les suivre!  
Aux armes, etc., etc.

*(Rouget de l'Isle.)*

FRANKREICH.

ФРАНЦІЯ.

FRANCE.

Rouget de l' Isle.

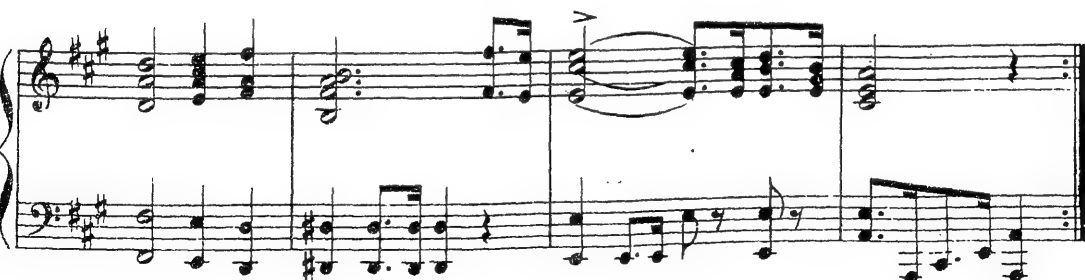
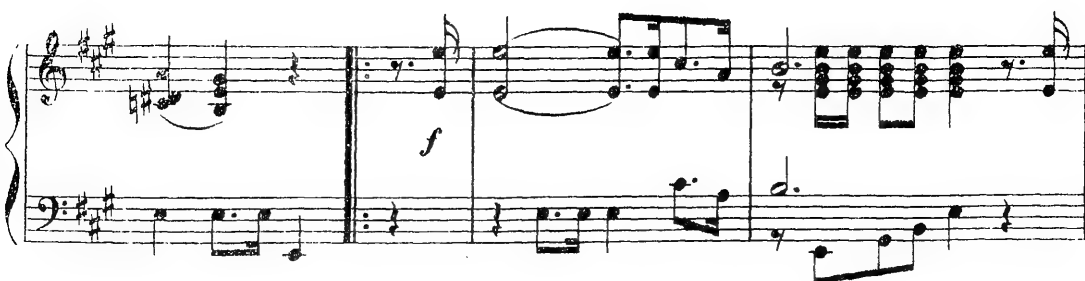
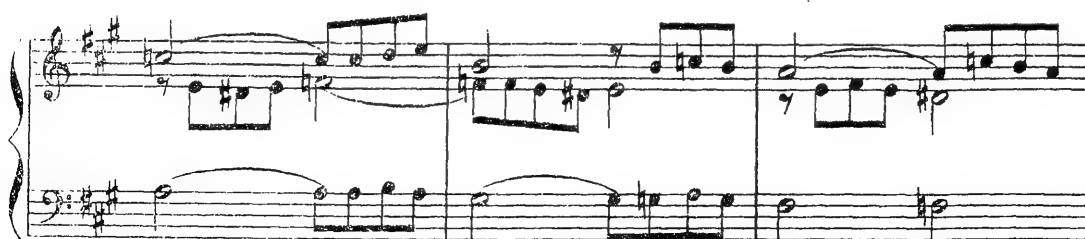
Fieramente assai.

The image displays a musical score for a piano accompaniment, likely a transcription of the 'Marche des Mille' by Franz Liszt. The score is written in D major (two sharps) and common time (C). It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo/mood is indicated as 'Fieramente assai.' (Boldly, very much). The first system begins with a treble clef staff containing a whole rest followed by a quarter note, and a bass clef staff with a whole rest. The second system features a more active melody in the treble staff. The third system continues the melodic development. The fourth system includes dynamic markings 'f' (forte) in both staves, indicating a louder section. The notation includes various musical symbols such as notes, rests, and bar lines.

FRANKREICH.

ФРАНЦІЯ.

FRANCE.





ЧЕРНОГОРІА.

КНЯЖЕСТВО.

---

M O N T E N É G R O .

P R I N C I P A U T É .

---

MONTENEGRO.

FÜRSTENTHUM.

---

Убавој нам Црној-гори с поноситим брдама  
Отаџбини, што не двори, коју нашим мишцама  
Ми бранимо и држимо, презирући невољу—  
Добри Боже, сви Т' молимо—Живи Књаза Николу!!!...

Здрава срећна, моћна, славна—опћем врагу на ужас,  
Врлим предцим' у свем равном, свом народу на украс;  
Добрим' блага, злијем строга, крста дома слободе  
Заштитника ревноснога,—Храни нам Га, Господе!!!...

От коварства и напасти чувај Њег' и Његов Дом,  
Који спује Њем пронасти, нека буде проклето;  
А који му вјеру крши, правда тог укротила—  
Крјепки Боже све распржи, што на Њ' злоба ротила.

Куд Он с'нама, свуд ми с Њиме, крв смо љеват' готови:  
За Њ', за вјеру, наше име и за браћ'у окови—  
Томе ћемо свету дугу, одзиват'се сваки час  
Боже свећ' нам буд у кругу—благосиљај Њег и нас.

MONTENEGRO.

ЧЕРНОГОРИЯ.

MONTÉNÉGRO.

*Maestoso.*

The musical score is a piano arrangement, likely for a single instrument. It is written in G major, indicated by one sharp (F#) on the treble clef. The time signature is 4/4. The tempo is marked 'Maestoso'. The score is organized into five systems, each with a treble and bass staff. The first system begins with the tempo marking. The music features a mix of sustained chords and moving lines, with some measures containing multiple beamed notes. The final system concludes with a double bar line and repeat dots, suggesting the end of the piece or a section.



ЧЕХІА.

КОРОЛЕВСТВО.

---

BOHÊME.

ROYAUME.

---

BÖHMEN.

KÖNIGREICH.

---



B.

Kde domov můj?

Voda hučí po lučinách,  
Bory šumí po skalinách,  
V sadě stkví se jara květ,  
Zemsky ráj to na pohled!  
A to jest ta krásná země,  
Zeme česká, domov můj!

Kde domov můj?

V kraji znášli bohumilém  
Duše outlé v těle čilém,  
Mysl jasnou, vznik a zdar,  
A tu sílu vzdoru zmar.  
To je Čechu slavné plémě,  
Mezi Čechy domov můj!

*(Slova I. K. Tyla)*

BÖHMEN.

ЧЕХІЯ.

BOHEME.

A.

I. Haydn.

*Poco adagio.*

Section A of the musical score by I. Haydn, marked *Poco adagio*. The score is in G major (one sharp) and common time (C). It consists of three systems of piano accompaniment. The first system has four measures, the second has four measures, and the third has four measures. The melody is primarily in the right hand, featuring chords and moving lines, while the left hand provides harmonic support with chords and single notes.

B.

(Kde domov muj.)

F. Skroup.

*Andante con moto.*

Section B of the musical score by F. Skroup, marked *Andante con moto*. The score is in G major (one sharp) and common time (C). It consists of one system of piano accompaniment with four measures. The melody is in the right hand, featuring a more active line with eighth and sixteenth notes, while the left hand plays a steady bass line with chords and single notes.

BOHMEN.

ЧЕХІЯ.

BOHEME.





Ч И Л И .

РЕСПУБЛИКА.

---

С Н И Л И .

R É P U B L I Q U E .

---

С H I L E .

REPUBLIK.

---

Ha cesado la lucha sangrienta,  
 Ya es hermano el que ayer invasor;  
 De tres siglos lavamos la afrenta  
 Combatiendo en el campo de honor:  
 El que ayer doblegábase esclavo,  
 Libre al fin y triunfante se ve:  
 Libertad es la herencia del bravo,  
 La victoria se humilla a su pié.

Dulce Patria, recibe los votos  
 Con que Chile en tus aras juró  
 Que la tumba será de los libres  
 O el asilo contra la opresion.

Alza, Chile, sin mancha la frente:  
 Conquistaste tu nombre en la lid:  
 Siempre noble, constante, valiente  
 Te encontraron los hijos del Cid.  
 Que tus libres tranquilos coronen  
 A las artes, la industria y la paz,  
 Y de triunfos cantares entonen  
 Que amedrenten al déspota audaz.

Dulce Patria etc., etc.

Vuestros nombres, valientes soldados  
 Que habeis sido de Chile el sosten,  
 Nuestros pechos los llevan grabados..  
 Los sabrán nuestros hijos tambien.  
 Sean ellos el grito de muerte  
 Que lancemos marchando a lidiar,  
 Y sonando en la boca del fuerte,  
 Hagan siempre al tirano temblar.

Dulce Patria etc., etc.

Si pretende el cañon extranjero  
Nuestros pueblos osado invadir,  
Des nudemos al punto el acero  
Y sepamos vencer o morir:  
Con su sangre el altivo Araucano  
Nos legó por herencia el valor;  
Y no tiembla la espada en la mano  
Defendiendo de Chile el honor.

Dulce Patria etc., etc.

Puro, Chile, es tu cielo, azulado,  
Puras brisas te cruzan tambien,  
Y tu campo de flores bordado  
Es la copia feliz del Eden;  
Majestuosa es la blanca montaña  
Que te dió por baluarte el Señor.  
Y ese mar que tranquilo te baña  
Te promete futuro splendor.

Dulce Patria etc. etc.

Esas galas, oh patria, esas flores,  
Que tapizan tu suelo feraz,  
No las pisen jamas invasores;  
Con su sombra las cubra la paz.  
Nuestros pechos serán tu baluarte  
Con tu nombre sabremos vencer,  
O tu noble, glorioso Estandarte,  
Nos verá combatiendo caer.

Dulce Patria etc., etc.

B.

Cantemos la gloria del triunfo marcial  
Que el pueblo chileno obtuvo en Yungay

Del rapido Santa  
Pisando la arena  
La hueste chilena  
Se avanza a la lid.  
Lijera la planta  
Serena la frente  
Pretende impaciente  
Triunfar o morir.

Cantemos la gloria etc., etc.

Oh patria querida  
Que vidas tan caras  
Ahora en tus aras  
Se van a inmolar!  
Su sangre vertida  
Le da la victoria  
Su sangre a tu gloria  
Da un brillo inmortal.

Cantemos la gloria etc., etc.

Al hórrido estruendo  
Del bronce terrible  
El héroe invencible  
Se lanza alidiar,  
Su brazo tremendo  
Confunde al tirano  
Jel pueblo peruano  
Cantó libertad.

Cantemos la gloria etc., etc.

Desciende Nicea  
Trayendo festiva  
Tejida en oliva  
La palma triunfal.  
Con ella se vea  
Ceñida la frente  
Del jefe valiente  
Del héroe sin par!

Cantemos la gloria etc., etc.

*S-r. Rengifo*

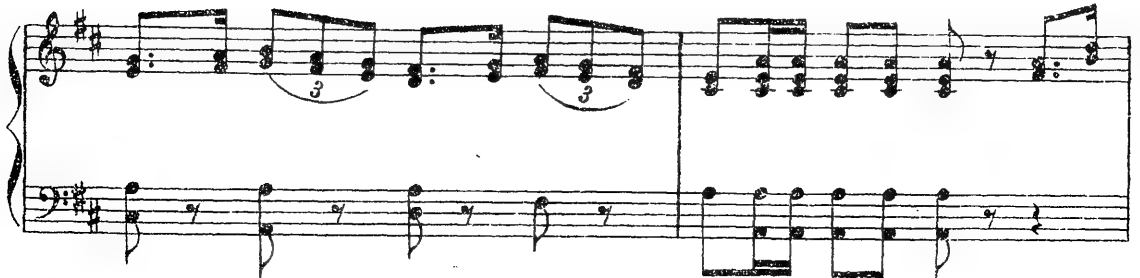
CHILE.

ЧИЛИ.

CHILI.

A.

*Allegro marziale.*

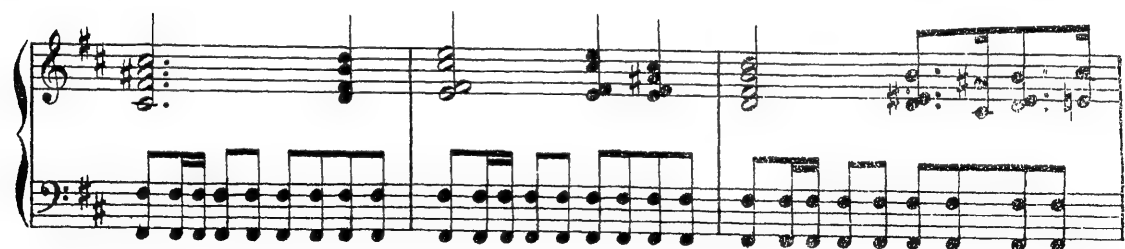
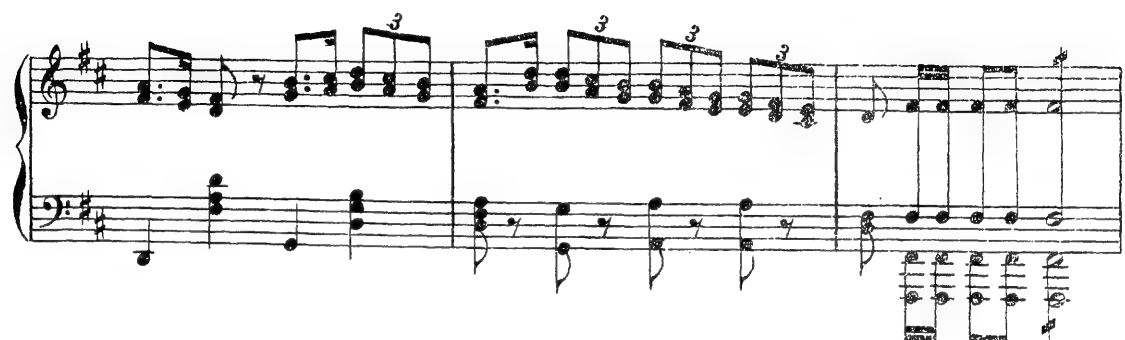




CHILE.

ЧИЛИ.

CHILI.



CHILE.

ЧИЛИ.

CHILI.



CHILI.

ЧИЛИ.

CHILI.



B.

Himno a la victoria de Jungai.

Allegro brillante.

Jose Zapiola.



CHILI.

ЧИЛИ.

CHILI.





ШАУМБУРГЪ-ЛИППЕ.

К Н Я Ж Е С Т В О .

---

SCHAUMBOURG-LIPPE.

P R I N C I P A U T É .

---

SCHAUMBURG-LIPPE.

F Ü R S T E N T H U M .

---

SCHAUMBURG-LIPPE.

ШАУМБУРГЪ-ЛИППЕ.

SCHAUMBOURG-LIPPE.

Andante.

Lully.

The musical score is written for piano in 3/4 time. It consists of four systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante.' and the composer is 'Lully.' The score features a variety of musical notations including chords, single notes, and melodic lines. A repeat sign with first and second endings is present in the second system. The piece concludes with a final double bar line in the fourth system.

ШВАРЦБУРГЪ-РУДОЛЬШТАДТЪ

КНЯЖЕСТВО

И

ШВАРЦБУРГЪ-ЗОНДЕРСГАУЗЕНЪ

КНЯЖЕСТВО.

---

SCHWARZBOURG-RUDOLSTADT

PRINCIPAUTÉ

ET

SCHWARZBOURG-SONDERSHAUSEN

PRINCIPAUTÉ.

---

SCHWARZBURG-RUDOLSTADT

FÜRSTENTHUM

UND

SCHWARZBURG-SONDERSHAUSEN

FÜRSTENTHUM.

---

1.

Heil unserm Fürsten, Heil!  
Dem Landes Vater Heil,  
Dem Fürsten Heil!  
Herr Gott dich loben wir,  
Herr Gott, wir flehn zu dir:  
O, segn' ihn für und für!  
Dem Fürsten Heil!

2.

Lass deine milde Hand  
Auf unserm Vaterland  
Und Fürsten ruhn!  
Verleih ihm Glück und Ehr!  
Sei du ihm Schirm und Wehr!  
Weisheit sei um ihn her!  
Dem Fürsten Heil!

3.

Sein Volk mit Herz und Mund  
Verehr' zu jeden Stund!  
Als Vater ihn!  
Herr, lass durch sein Bemühn  
Des Volkes Segen blühn!  
Erhalt und schütze ihn!  
Dem Fürsten Heil!

(H. Carey.)



SCHWARZB.-SONDERSHAUSEN. ИБАПЦБ-ЗОИДЕПСТАВЗЕНЪ. SCHWARZB.-SONDERSHAUSEN.

und

M

e<sup>4</sup>

SCHWARZB.-EUDOLSTADT.

ШВАРЦЪ-РУДОЛЬШТАТЪ.

SCHWARZB.-RUDOLSTADT.

Lully.

Andante.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in 3/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one flat (B-flat). The score is divided into three measures by vertical bar lines. The first measure contains a whole note chord (F4, A4, C5) and a half note (F4). The second measure contains a whole note chord (F4, A4, C5) and a half note (F4). The third measure contains a whole note chord (F4, A4, C5) and a half note (F4). The score is written in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The music is divided into measures by vertical bar lines. There are some corrections and erasures visible in the handwriting. The piece ends with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment is composed of quarter and eighth notes. The score is written in a standard musical notation style with a single system of two staves.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a dotted quarter note, an eighth note, and a quarter note in the first measure, followed by a series of chords and a final quarter note. The bass staff contains a simple accompaniment with quarter and eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4.



ШВЕЙЦАРІЯ.

КОНФЕДЕРАЦІЯ.

---

S U I S S E.

CONFÉDÉRATION.

---

S C H W E I Z.

CONFEDERATION.

---

1.

O monts indépendants!  
Répétez nos accents,  
    Nos libres chants.  
A toi, patrie,  
Suisse chérie  
Le sang, la vie  
    De tes enfants.

2.

Nous voulons nous unir  
Nous voulons tous mourir  
    Pour te servir.  
O, notre mère!  
De nous sois fière:  
Sous ta bannière  
    Tous vont partir.

3.

Pour nous est le Dieu fort,  
Tous affrontons la mort  
    Avec transport.  
Entre nous frères,  
Plus de barrières!  
Comme nos pères  
    Marchons d'accord.

1.

Rufst du, mein Vaterland?  
Sieh uns mit Herz und Hand,  
    All dir geweiht!,  
Heil dir, Helvetia!  
Hast noch der Söhne ja,  
Wie sie sankt Jakob sah,  
    Freudvoll zum Streit!

2.

Da, wo der Alpenkreis  
Dich nicht zu schützen weiss,  
    — Wall dir von Gott —  
Steh'n wir den Felsen gleich,  
Nie vor Gefahren bleich,  
Froh noch im Todesstreich,  
Schmerz uns ein Spott.

3.

Nährst du uns mild und treu,  
Hegst uns so stark und frei,  
    Du Hochlands Brust!  
Sei denn im Feld der Noth,  
Wenn dir Verderben droht,  
Blut uns ein Morgenroth,  
    Tagwerk der Lust.

4.

Gardons avec fierté  
L'arbre au Grutli planté  
    La liberté!  
Que d'âge en âge,  
Malgré l'orage,  
Cet héritage  
    Soit respecté.

5.

Pour nos fermes soldats,  
Nous ne broncherons pas  
    Dans les combats.  
Que pour la Suisse  
O, Dieu propice!  
Ta voix unisse  
    Nos coeurs, nos bras!

6.

Tu soutins nos aïeux,  
Tu nous rendras comme eux  
    Victorieux!  
Vers toi s'élance  
Notre espérance!  
La délivrance  
    Descend des cieux!

4.

Frei und auf ewig frei,  
Ruf' unser Feldgeschrei,  
    Hall' unser Herz!  
Frei lebt, wer sterben kann,  
Frei, wer die Heldenbahn  
Steigt als ein Teller hinan,  
    Nie hinterwärts!

5.

Doch, wo der Friede lacht  
Nach der empörten Schlacht  
    Drangvollem Spiel,  
O, da viel schöner, trau'n,  
Fern von der Waffen Grau'n,  
Heimath, dein Glück zu schau  
Winkt uns das Ziel.

SCHWEIZ.

ШВЕЙЦАРИЯ.

SUISSE.

Andante.

Lully.





ШВЕЦІЯ и НОРВЕГІЯ.

КОРОЛЕВСТВО.

---

S U È D E ET N O R V È G E.

R O Y A U M E.

---

SCHWEDEN UND NORWEGEN.

KÖNIGREICH.

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- |    |   |  |
|----|---|--|
| A. | { | Королевскій гимнъ.<br>Hymne au Roi.<br>Königsgesang.   |
| B. | { | Шведскій народный гимнъ.<br>Hymne national suédois.<br>Schwedische Nationalhymne.  |
| C. | { | Норвежскій народный гимнъ.<br>Hymne national norvégien.<br>Norwegische Nationalhymne.  |
| D. | { | Послѣ тоста за отечество и свободу.<br>Après un toast pour la patrie et la liberté.<br>Nach einem Toast für das Vaterland und die Freiheit.  |
| E. | { | Послѣ общаго тоста за Норвегію, народъ, женщинъ и природу.<br>Après un toast general pour; la Norvège, le peuple, les femmes et la nature.<br>Nach einem allgemeinen Toast für: Norwegen, das Volk, die Frauen, die Natur. |
| F. | { | Послѣ тоста за Норвегію.<br>Après un toast pour la Norvège.<br>Nach einem Toast für Norwegen.  |

A.

Gud sign vor Konge god, | Giv ham i Farer Mod,  
 Giv ham din Fred!  
 Giv du ham vise Raad    Styrk ham i al hans Daad  
 Styrt Svig og Ondskab kaad    I Støvet ned!  
 Højt svaerger Norges Mand, Hver i sit Kald sin Stand  
 Troskab sin Drot!  
 Trofast i Liv og Død | Tappert i Krig og Nød,  
 Altid vort Norge lød    | Gud og sin Drot. N. Fogtman

C.

Sønner af Norge, det aeldgamle Rige,  
 Sjunger til Harpens den festlige Klang!  
 Mandigt og høitidsfuldt Tonen lad stige!  
 Faedrenelandet indvies vor Sang.  
 Faedreneminder | Herligt oprinder,  
 Hvergang vi naevner vor Faedrenestavn.  
 Svulmende Hjerter og glødende Kinder  
 Hylder det elskte, det hellige Navn.

Flyver vor Aand til de hensvundne Tider,  
 Herlig den skuer vort Faedrelands Glans,  
 Kjaempere ganger om Dovrefjelds Sider,  
 Bandrer til Ledingefaerd som til Dans.  
 Mandige Skarer | Bölgen befarer,  
 Norriges Ros baer til fjerneste Kyst;  
 Hjemme er Kjaempere nok, som forsvarer  
 Arvede Frihed med modige Bryst.  
 Medens de skaalklaedte prøver sin Styrke,  
 Medens de stander i kjaempende Rad,  
 Skalder og Sagamoend Kunsterne dyrker,  
 Rister i Runer de herligste Kvad.  
 Konninger bolde | Septeret holde,  
 Rögter med Visdom det hellige Kald;  
 Gjennem Aarhundreders Nat deres Skjolde  
 Gjenstraaler klart i Erindringens Hal.  
 Oldtid! du svandt, men din hellige Flamme  
 Blusser i Nordmandens Hjerte endnu;  
 End er af Aet og af Kraft han den samme,  
 End staar til Frihed og Aere hans Hu;  
 Og naar han kvaeder | Norriges Haeder,  
 Svulmer hans Hjerte af Stolthed og Lyst:  
 Ham er selv Sydens de yndigste Steder  
 Intet mod Norriges snedaekte Kyst.

*Bjerregaard.*

D.

Ja vi elsker d tte Landet,  
 Som det stiger frem  
 Furet, vejrbidt over Bandet  
 Med de tusen Hjem;  
 Elsker, elsker det og taenker  
 Paa vor Far og Mor  
 Og den Saganat, som saenker  
 Drömme paa vor Jord.  
 Dette Land har Harald berget  
 Med sin Kjaemperad,  
 Dette Land har Haakon vaerget  
 Medens Ojvind kvad;



Paa det Landet Olaf malte  
Korset med sit Blod  
Fra dets Hauger Sverre talte  
Roma midt imod.

Bönder sine Okser brynte,  
Hvor en Haer drog frem;  
Tordenskjold langs Kysten lynte,  
Saa den lystes hjem.  
Kvinder selv stod op og strede,  
Som de vare Maend.  
Andre kunde bare graede,  
Men det kom igjen!

Haarde Tider har vi döjet,  
Blev tilsidst forstödt;  
Men i vaerste Nöd blaaöjet  
Frihed blev os födt.  
Det gav Faderkraft at baere  
Hungersnöd og Krig,  
Det gav Döden selv sin Aere  
Og det gav Forlig!

Bistnok var vi ikke mange,  
Men vi strak dog til,  
Da vi prøvtes nogle Gange.  
Og det stod paa Spil:  
Ti vi heller Landet braendte,  
End det kom i Fald;  
Husker bare, hvad som haendte  
Ned paa Frederikshald!

Fienden sit Vaaben kasted,  
Op Visiret for  
Bi med Undren mod ham hastet;  
Ti han var vor Bror.  
Drevne frem paa Stand af Skammen  
Gik vi söderpaa;  
Nu vi staar tre Brödre sammen  
Og skal saadan staa!

Norske Mand i Hus og Hytte,  
Tak din store Gud!

Landet vilde han beskytte,  
 Skjönt det mørkt saa ud.  
 Alt, hvad Faedrene har kjaempet,  
 Mödrene har graedt,  
 Har den Herre stille lempet,  
 Saa vi vandt vor Ret!  
 Ja, vi elsker dette Landet,  
 Som det stiger frem  
 Furet, vejrbidt over Vandet  
 Med de tusen Hjem.  
 Og som Faedres Kamp har haevet  
 Det af Nöd til Sejr,  
 Ogsaa vi, naar det blir kraevet,  
 For dets Fred slaar Lejr!

*Björnetjerne Bjornsen*

E.

For Norge, Kjaempers Födeland,  
 Vi denne Skaal vil tömme,  
 Og naar vi först faar Blod paa Tand  
 Vi södt om Frihed drömmer.  
 Dog vaagner vi vel op engang  
 Og bryder Laenker, Baand og Tvang:  
 For Norge, Kjaempers Födeland  
 Vi denne Skaal udtömme!  
 Hver tapper Helt blandt Klipper föd,  
 Vi drikke vil til Aere!  
 Hver aerlig Norsk, som Laenker bröd,  
 Skal evig elsket vaere!  
 Den vrede Livvagts Vaabenbrag  
 Forklare trolig Nordmaends Sag:  
 Hver aerlig Norsk blandt Klipper föd,  
 Vi drikke vil til Aere.  
 En Skaal for dig, min kjaekke Ven,  
 Og for de norske Piger!  
 Og har Du en, saa Skaal for den!  
 Og Skam faa den, som sviger!  
 Og Skam faa den, som elsker Tvang  
 Og hader Piger, Vin og Sang!  
 En Skaal for dig, min kjaekke Ven,  
 Og for de norske Piger!

Og nok en Skaal for Norges Fjeld.  
For Klipper, Sne-og Bakker!  
Hör Dovres Ekko raaber Held.  
For Skaalen tre Gang takker.  
Ja tre Gang tre skal alle Fjeld  
For Norges Sønner raabe Held!  
Endnu en Skaal for dig. mit Fjeld!  
For Klipper, Sne og Bakker! *J. N. Brun.*

F.

Norges bedste | Vaern og Faeste  
Er dets gamle Fjeld.  
Skumle Död sig skjuler | I dets dybe Huler.  
Varden oppe | Paa dets Toppe  
Spejder Dag og Kvæld.  
Hör fra Urens | Styrting Lurens  
Klagende Signal!  
Jaegerkjeden skrider | Langs ad Aasens Sider.  
Fjeldets Stemmer | den fornemmer  
Fra den dybe Dal.  
Vaelten venter | Paa dets Skraenter.  
Bonden passer paa,  
Om han snart kan lade | Friheds Barrikade  
Ned fra Tinden | Over Fienden  
Som et Uvejr gaa.  
Ingen Fejde | kan han spejde.  
Haeng da Riflen hen,  
Gamle Björneskytte! | Krans med Löv din Hytte!  
Tapre Jaeger. | Töm et Baeger  
For dit Fjeld og den!  
Höie, klare | Toner svare  
Fra dit gamle Fjeld.  
Folkets glade Löfter | Klinger fra dets Klöfter.  
O hvor mange | Tusen Gange  
Sang de Norges Held!  
Held da eder, | Blaa Geleder  
Om mit Faedreland!  
Fred og gode Dage | Over Bondens Tage  
Stedse skinne, | Stedse rinde  
Over Fjeldets Rand. *Hergeland.*

SCHWEDEN und NORWEGEN.

ШВЕЦІЯ и НОРВЕГІЯ.

SUÈDE et NORVÈGE.

*Andante.*

A.

Lully.



*Maestoso.*

B.

O. Lindblad.



SCHWEDEN und NORWEGEN.

ШВЕЦИЯ и НОРВЕГІЯ.

SUÈDE et NORVÈGE.

Tempo di marcia.

C.

C. Blom.

The musical score is written for piano and consists of five systems of two staves each. The key signature is C major (one sharp, F#). The tempo is marked 'Tempo di marcia.' and the time signature is common time (C). The score begins with a forte (f) dynamic. The first system shows a series of chords in the right hand and a steady eighth-note bass line. The second system continues with similar chordal textures. The third system introduces some single notes in the right hand. The fourth system features a forte (f) dynamic marking and includes some melodic lines in the right hand. The fifth system concludes the piece with a final chord and a double bar line.

SCHWEDEN und NORWEGEN.

ШВЕЦИЯ и НОРВЕГІЯ.

SUÈDE et NORVEGE.

Tempo di marcia.

D.

R. Nordraak.

*f*

*p*

3

SCHWEDEN und NORWEGEN. ШВЕЦІЯ и НОРВЕГІЯ. SUÈDE et NORVÈGE.

E.

Gretry.

Moderato.

The musical score is for a piano piece in 3/4 time, key of D major (two sharps). It is marked 'Moderato.' and 'f' (forte). The score is written for two staves (treble and bass clef). The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with chords and single notes. The piece concludes with a final chord in the right hand and a whole note in the left hand, followed by a double bar line.

SCHWEDEN und NORWEGEN.

ШВЕЦІЯ и НОРВЕГІЯ.

SUÈDE et NORVÈGE.

F.

W. Kjerulf.

*Animato e ben marcato.*

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a forte (*f*) dynamic and includes the instruction *Animato e ben marcato.* The second system continues the melodic and harmonic development. The third system introduces a fortissimo (*ff*) dynamic. The fourth system features a first ending bracket. The fifth system contains two endings, with the second ending marked fortissimo (*f*). The score concludes with a double bar line.





ЭКВАДОРЪ.

РЕСПУБЛИКА.

---

EQUATEUR.

RÉPUBLIQUE.

---

ECUADOR.

REPUBLIK.

---

¡ Salve, oh Patria, mil veces! ¡ oh Patria  
Gloria á tí! Ya en tu pecho rebosa  
Gozo y paz, y tu frente radiosa  
Más que el sol contemplamos lucir.

Indignados tus hijos del yugo  
Que te impuso la ibérica audacia,  
De la injusta y horrenda desgracia  
Que pesaba fatal sobre ti,

Santa voz á los cielos alzaron;  
Voz de noble y sin par juramento  
De vengarte del monstruo sangriento,  
De romper ese yugo servil.

Los primeros los hijos del suelo  
Que el soberbio Pichincha decora,  
Te aclamaron por siempre señora  
Y vertieron su sangre por ti:

Dios miró y aceptó el holocausto;  
Y esa sangre fué el germen fecundo  
De otros héroes, que atónito el mundo  
Vió en tu torno à millares surgir.

De esos héroes al brazo de hierro  
Nada tuvo invencible la tierra;  
Desde el valle à la altísima sierra  
Se escuchaba el fragor de la lid

Tras la lid la victoria volaba,  
Libertad tras el triunfo venía,  
Y al León destrozado se oía  
De impotencia y despecho rugir.

Cedió al fin la fiereza española.  
Y hoy ¡oh patria! tu libre existencia  
Es la noble y magnífica herencia  
Que nos dió el heroísmo feliz

De las manos paternas la hubimos:  
Nadie intente arrancárnosla ahora.  
Ni nuestra ira excitar vengadora  
Quiera necio ó audaz contra sí.

Nadie ¡oh Patria! lo intente. Las sombras  
De tus héroes gloriosos nos miran.  
Y el valor y el orgullo que inspiran  
Son augurios de triunfos por ti.

Venga el hierro y el plomo fulmíneo:  
Que á la idea de guerra y venganza  
Se despierta la heroica pujanza  
Que hizo al cruel español sucumbir.

Y si nuevas cadenas prepara  
La injusticia de bárbara suerte,  
¡ Gran Pichincha! prevén tú la muerte  
De la Patria y sus hijos al fin.

Hunde al punto en tus hondas entrañas  
Cuanto existe en tu tierra: el tirano  
Huelle sólo cenizas, y en vano  
Busque rastro de ser junto á ti.

¡ Salve oh Patria, mil veces! ¡ oh Patria,  
Gloria á ti! Ya en tu pecho rebosa  
Gozo y paz, y tu frente radiosa  
Más que el sol contemplamos lucir.

ECUADOR.

ЭКВАДОРЪ.

EQUATEUR.

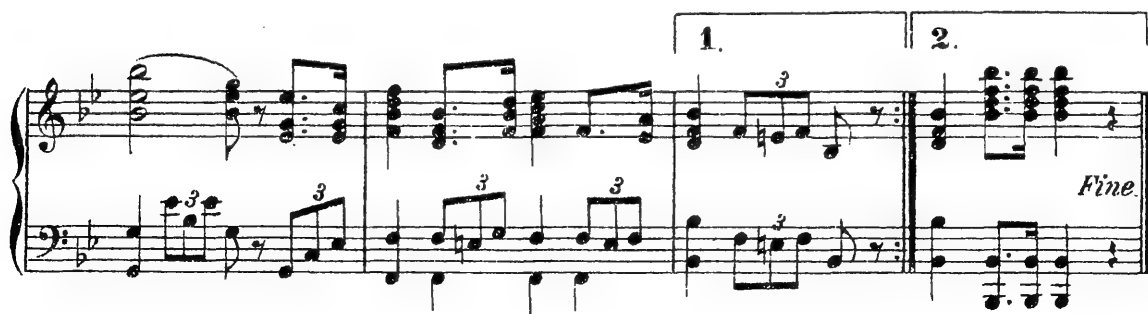
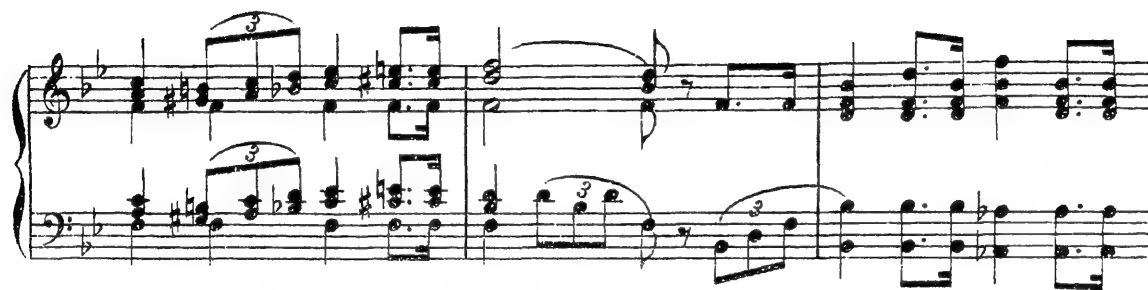
*Tempo di marcia.*

The musical score is written for piano in 2/4 time, marked 'Tempo di marcia'. It consists of four measures. The key signature has two flats (B-flat and E-flat). The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and occasional triplets. Measure 1 starts with a half-note chord in the right hand and a half-note in the left. Measure 2 continues the melodic line with eighth notes. Measure 3 features a triplet of eighth notes in the right hand. Measure 4 concludes with a half-note chord. The notation includes various musical symbols such as stems, beams, slurs, and dynamic markings.

ECUADOR.

ЭКВАДОРЪ.

ECUATEUR.



TRIO.



ECUADOR.

ЭКВАДОРЪ.

EQUATEUR.





Я П О Н И Я.

И М П Е Р И Я.

---

Ј А Р О Н.

Е М П И Р Е.

---

Ј А Р А Н.

Р Е И С Н.

---

# 大日本國國歌

<i>Ki</i> キ	<i>mi</i> ミ	<i>ga</i> ガ	<i>yo</i> ヨ	<i>wa</i> ハ	<i>chi</i> チ
<i>yo</i> ヨ	<i>ru</i> ニ	<i>ya</i> ヤ	<i>chi</i> チ	<i>yo</i> ヨ	<i>mi</i> ミ
<i>sa</i> サ	<i>za</i> ザ	<i>re</i> レ	<i>i</i> イ	<i>shi</i> シ	<i>no</i> ノ
<i>i</i> イ	<i>ha</i> ハ	<i>ho</i> ホ	<i>to</i> ト	<i>na</i> ナ	<i>ri</i> リ
<i>te</i> テ	<i>ko</i> コ	<i>ke</i> ケ	<i>no</i> ノ	<i>mu</i> ム	<i>su</i> ス
<i>ma</i> マ	<i>de</i> デ				



JAPAN.

ЯПОНІЯ. <sub>v</sub>

JAPON.

F. Eckert

*Larghetto.*





**АВСТРО-ВЕНГРІЯ.**

ГОСУДАРСТВО.

---

**AUTRICHE-HONGRIE.**

MONARCHIE.

---

**OESTERREICH-UNGARN.**

REICH.

---

1.

Gott erhalte, Gott beschütze  
Unsern Kaiser, unser Land!  
Mächtig durch des Glaubens Stütze  
Führ' er uns mit weiser Hand!  
Lasst uns seiner Väter Krone  
Schirmen wider jeden Feind:  
Innig bleibt mit Habsburgs Throne  
Oesterreichs Geschick vereint.

2.

Fromm und bieder, wahr und offen  
Lasst für Recht und Pflicht uns steh'n  
Lasst, wenn's gilt, mit frohem Hoffen  
Mutvoll in den Kampf uns geh'n!  
Eingedenk der Lorbeerreiser,  
Die das Heer so oft sich wand.  
Gut und Blut für unsern Kaiser,  
Gut und Blut für's Vaterland!

3.

Was des Bürgers Fleiss geschaffen,  
Schütze treu des Kriegers Kraft;  
Mit des Geistes heit'ren Waffen  
Siege Kunst und Wissenschaft!  
Segen sei dem Land beschieden,  
Und sein Ruhm dem Segen gleich:  
Gottes Sonne strahl' in Frieden,  
Auf ein glücklich Oesterreich!

4.

Lasst uns fest zusammenhalten:  
In der Eintracht liegt die Macht;  
Mit vereinter Kräfte Walten  
Wird das Schwerste leicht vollbracht.  
Lasst uns Eins durch Brüderbände  
Gleichem Ziel entgegen geh'n;  
Heil dem Kaiser, Heil dem Lande!  
Oesterreich wird ewig steh'n.

5.

An des Kaisers Seite waltet,  
Ihm verwandt durch Stamm und Sinn,  
Reich an Reiz, der nie veraltet,  
Uns're holde Kaiserin.  
Was als Glück zu höchst gepriesen,  
Ström' auf Sie der Himmel aus!  
Heil Franz Josef, Heil Elisen,  
Segen Habsburgs ganzem Haus!

ÖSTERREICH - UNGARN. АВСТРО-ВЕНГІЯ. AUTRICHE - HONGRIE.

Haydn.

Poco adagio.

The musical score is written for piano and consists of four systems. Each system has a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo marking is 'Poco adagio.' The piece begins with a treble staff starting on a half note G4 and a bass staff starting on a half note G2. The melody in the treble staff is supported by chords in the bass staff. The piece concludes with a final cadence in both staves.



АНГАЛЬТЪ.

ГЕРЦОГСТВО.

---

ANHALT.

DUCHÉ.

---

ANHALT.

HERZOGTHUM.

---

ANHALT.

АНГАЛЪТЪ.

ANHALT.

A.

Andante.

Lully.

Section A is a piano piece in 3/4 time, marked Andante. It consists of three systems of music. The first system has five measures, the second has five measures, and the third has four measures. The melody is primarily in the right hand, featuring chords and some eighth-note passages, while the left hand provides a simple harmonic accompaniment with eighth and quarter notes. The piece concludes with a final chord in the right hand.

B.

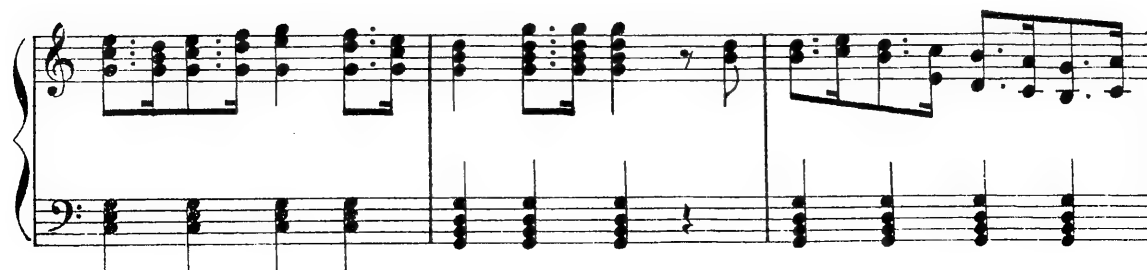
Maestoso alla marcia.

Section B is a piano piece in common time (C), marked Maestoso alla marcia. It consists of two systems of music. The first system has four measures, and the second has four measures. The right hand features a more active melody with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords. The piece ends with a final chord in the right hand.

ANHALT.

АНГАЛЬТЪ.

ANHALT.







АРГЕНТИНА.

РЕСПУБЛИКА.

---

A R G E N T I N E.

R É P U B L I Q U E.

---

A R G E N T I N I E N.

R E P U B L I K.

---

1.

Oid mortales el grito sagrado:  
Libertad, libertad, libertad,  
Oid el ruido de rotas cadenas,  
Ved en trono á la noble igualdad.  
Se levanta á la faz de la tierra  
Una nueva y gloriosa Nacion  
Coronada su sien de laureles  
Y á sus plantas rendido un Leon.

Sean eternos los laureles  
Que supimos conseguir:  
Coronados de gloria vivamos  
O juremos con gloria morir.

2.

De los nuevos campeones los rostros  
Marte mismo parece animar:  
La grandeza se anida en sus pechos:  
A su marcha todo hacen temblar,  
Se conmueven del Inca las tumbas  
Y en sus huecos remueve el ardor,  
Lo que vé renovando á sus hijos  
De la patria el antiguo esplendor:

Sean eternos los laureles  
etc., etc.

3.

Pero, sierras y muros se sienten  
Retumbar con horrible fragor:  
Todo el pais se conturba por gritos  
De venganza, de guerra y furor.  
En los fieros tiranos la envidia  
Escupió su pestifera hiel;  
Su estandarte sangriento levantan  
Provocando á lid mas cruel.

Sean eternos los aureles  
etc., etc.

4.

No los veis sobre Méjico y Quito  
Arrojarse con saña tenaz!  
Y cual lloran bañados en sangre  
Potosi, Cochahamba y la Paz!  
¿ No los veis sobre el triste Caracas  
Luto y llanto y muerte esparcir!  
No los veis devorando cual fieras  
Todo pueblo que logran rendir!  
Sean eternos los aureles  
etc., etc.

5.

A vosotros se atreve, Argentinos,  
El orgullo del vil invasor:  
Vuestros campos ya pisa contando  
Tantas glorias hollar vencedor.  
Mas los bravos que unidos juraron  
Su feliz libertad sostener,  
A esos tigres sedientos de sangre  
Fuertes pechos sabrán oponer  
Sean eternos los aureles  
etc., etc.

6.

El valiente Argentino á las armas,  
Corre ardiendo con brio y valor!  
El clarin de la guerra cual trueno  
En los campos del Sud, resonó;  
Buenos Aires se pone á la frente  
De los pueblos de la inclita union,  
Y con brazos robustos desgarran  
Al Ibérico altivo Leon.  
Sean eternos los aureles  
etc., etc.

6.

San José, San Lorenzo, Suipacha,  
Ambas Piedras, Salta y Tucuman.  
La Colonia y las mismas murallas  
Del tirano en la Banda Oriental.  
Son letreros eternos que dicen:  
Aquí el brazo Argentino triunfó:  
Aquí el fiero opresor de la Patria  
Su cerviz orgullosa dobló.

Sean eternos los aureles  
etc., etc.

8.

La victoria al guerrero Argentino  
Con sus alas brillantes cubrió.  
Y azorado á su vista el tirano  
Con infamia á la fuga se dió;  
Sus, banderas, sus armas se rinden  
Por trofeos á la libertad,  
Y sobre alas de gloria alza el puebl  
Trono digno á su gran magestad.

Sean eternos los aureles  
etc., etc.

9.

Desde un polo hasta el otro resuena  
De la fama el sonoro clarín,  
Y de América el nombre enseñando  
Les repite, mortales oíd:  
Ya su trono dignísimo abrieron  
Las Provincias Unidas del Sud,  
Y los libres del mundo responden  
Al gran pueblo Argentino: salud.

Sean eternos los aureles  
etc., etc.

ARGENTINIEN.

АРГЕНТИНА.

ARGENTINE.

Tempo di marcia.

Blas Parera.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The first system begins with a treble clef and a common time signature 'C', which then changes to 2/4. The music is characterized by rhythmic patterns typical of a march, including eighth and sixteenth notes, and rests. The second system continues the melody with some phrasing slurs. The third system features more complex chordal textures in the treble. The fourth system concludes the piece with a final cadence in the treble and a sustained bass line.

ARGENTINIEN.

АРГЕНТИНА.

ARGENTINE.



ARGENTINIEN.

АРГЕНТИНА.

ARGENTINE.

*Allegro vivace.*





БАВАРІЯ.

КОРОЛЕВСТВО.

---

BAVIÈRE.

ROYAUME.

---

BAYERN.

KÖNIGREICH.

---



1.

Heil unsrem König. Heil!  
Dem Landesvater Heil!  
    Dem König Heil!  
Von Sorgen ungetrübt  
Von seinem Volk geliebt  
Herrsch' Er noch lang' beglück  
    Dem König Heil!

2.

Sei Du, Gott, seine Wehr,  
Dass seiner Feinde Heer  
    Ihn nicht besiegt!  
Vernicht' was ihre List  
Schlau gegen den beschliesst,  
Der unsre Hoffnung ist.  
    Erhalt' uns ihn!

3.

O Herr, dich bitten wir,  
Geseget stets von Dir  
    Erhalt' uns ihn!  
Der Bürger, der ihn ehrt.  
Die Freiheit sei ihm wehrt,  
So singt ein jeder froh:  
    Dem König Heil!

4.

Fern sei, o Gott, sein Ziel,  
Dass noch des Guten viel  
    Durch ihn gescheh'!  
So herrsch' er froh und frei.  
Ihr, Brüder, bleibt ihm treu,  
Und singt vereint ihm Heil.  
    Dem König Heil!

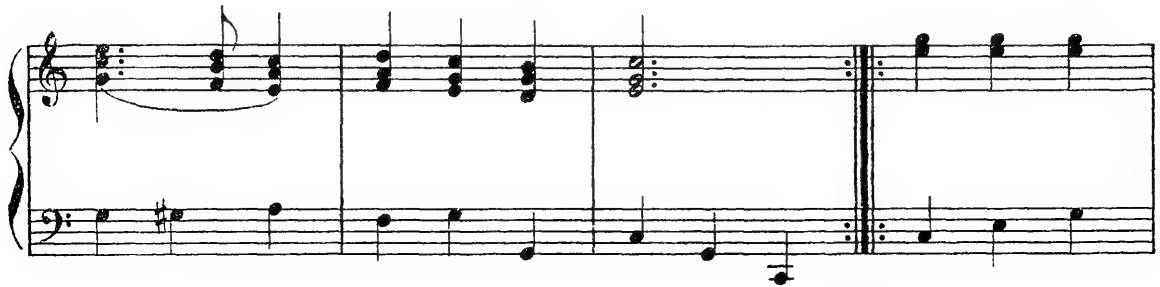
BAYERN.

БАВАРИЯ.

BAVIERE.

*Andante.*

Lully.





БАДЕНЪ.

ВЕЛИКОЕ ГЕРЦОГСТВО.

---

В А Д Е.

GRAND-DUCHÉ.

---

В А Д Е N.

GROSSHERZOGTHUM.

---

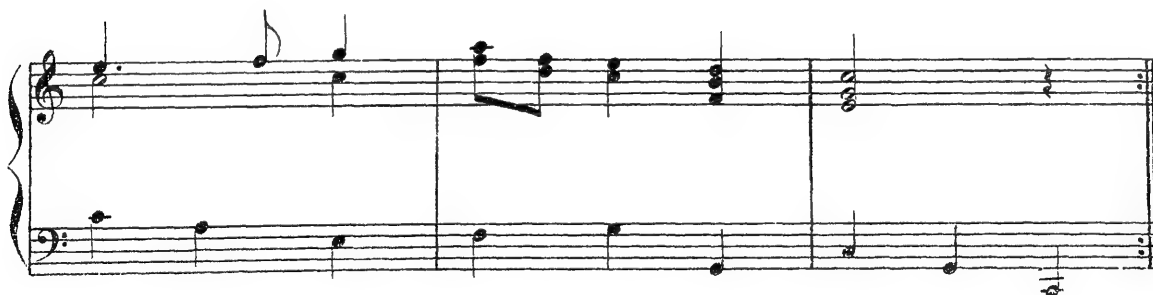
BADEN.

БАДЕНЪ.

BADE.

Andante.

Lully.





БЕЛЬГІЯ.

КОРОЛЕВСТВО.

---

BELGIQUE.

ROYAUME.

---

BELGIEN.

KÖNIGREICH.

---

BELGIEN.

БЕЛЬГИЯ.

BELGIQUE.

La Brabançonne.

*Allegro.*

Van Campenhout.

*Tambour.*

The musical score for 'La Brabançonne' is presented in five systems. Each system consists of two staves: a treble staff for the melody and a bass staff for the drum accompaniment. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro'. The melody is composed of eighth and sixteenth notes, often beamed together. The drum accompaniment provides a rhythmic foundation with patterns of eighth and sixteenth notes. The score begins with a 'Tambour.' marking in the first system. The piece concludes with a final cadence in the fifth system.

BELGIEN.

БЕЛЬГИЯ.

BELGIQUE.





БОЛГАРІЯ.

КНЯЖЕСТВО.

---

**BULGARIE.**

PRINCIPAUTE.

---

**BULGARIEN.**

FÜRSTENTHUM.

---



Шумна Марица  
Окрвавена  
Плаче вдовица  
Люто ранѣна.  
Маршъ, маршъ  
Генералъе нашъ  
Разъ, два, три,  
Маршъ воиници!

BULGARIEN.

БОЛГАРИЯ.

BULGARIE.

*Maestoso.*

The musical score is written for piano in G major (one sharp) and 4/4 time. It is marked *Maestoso*. The score is divided into four systems, each with a treble and bass staff. The first system begins with a treble staff playing a whole note G and a bass staff with a rhythmic pattern of eighth notes. The second system continues the melody and accompaniment. The third system features a repeat sign in the treble staff. The fourth system contains two endings: the first ending leads back to the beginning, and the second ending concludes the piece with a final chord.



БОЛИВІА.

РЕСПУБЛИКА.

---

**BOLIVIE.**

RÉPUBLIQUE.

---

**BOLIVIA.**

REPUBLIK.

---

1.

Bolivianos: el hado propicio  
Coronò nuestros votos y anhelo;  
Es ya libre, ya libre este suelo,  
Ya cesò su servil condicion.

Al estruendo marcial que ayer fuera  
Y al clamor de la guerra, horroroso,  
Signen hoy en contraste armonioso,  
Dulces himnos de paz y de union.

De la patria el alto nombre  
En glorioso esplendor conservemos,  
Y en sus aras de nuevo juremos,  
I Morir àntes que esclavos vivir!

2.

Esta tierra inocente y hermosa,  
Que ha debido a Bolivar su nombre,  
Es la Patria feliz donde el hombre  
Goza el bien de la dicha y la paz.

Que los hijos del grande Bolivar  
Han ya mil y mil veces jurado,  
Morir àntes que ver humillado  
De la Patria el augusto pendon.

De la Patria el alto nombre  
etc., etc.

3.

Loor eterno a los bravos guerreros,  
Cuyo heroico valor y firmeza  
Conquistaron las glorias que empieza  
Hoy Bolivia feliz a gozar.

Que sus nombres el marmol y el bronce  
A remotas edades trasmitan,  
Y en sonoras cantares repitan:  
Libertad, libertad, libertad!

De la Patria el alto nombre  
etc., etc.

BOLIVIA.

БОЛИВІЯ.

BOLIVIE.

*Allegro marziale.*

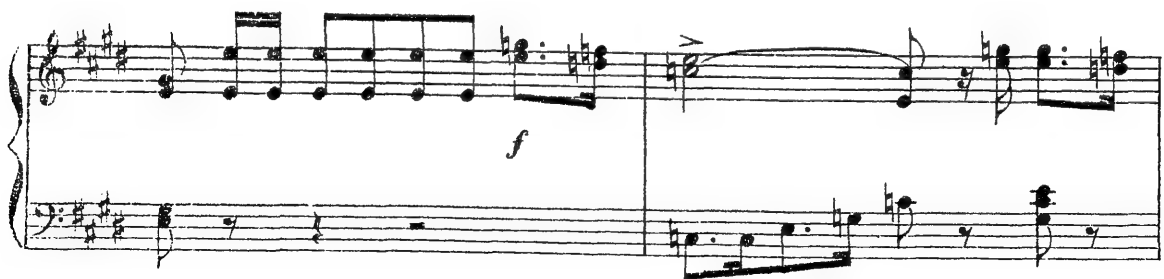
B. Vincenti.



BOLIVIA.

БОЛІВІЯ.

BOLIVIE.



BOLIVIA.

БОЛИВИЯ.

BOLIVIE.





БРАЗИЛІА.

РЕСПУБЛИКА.

---

BRÉSIL.

RÉPUBLIQUE.

---

BRASILien.

REPUBLIK.

---



BRASILIEN.

БРАЗИЛИЯ.

BRESIL.

Tempo di marcia.

The musical score is written for piano and consists of four systems of music. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Tempo di marcia.' The first system begins with a repeat sign. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The piece concludes with a final chord in the left hand.

BRASILIEN.

БРАЗИЛИЯ.

BRESIL.



BRASILIEN.

БРАЗИЛІЯ.

BRÉSIL.





БРАУНШВЕЙГЪ.

ГЕРЦОГСТВО.

---

BRUNSWICK.

DUCHÉ.

---

BRAUNSCHWEIG.

HERZOGTHUM.

---

b.

1.

Hoch lebe Friedrich Wilhelm, hoch!  
Er rückt ins Feld heran,  
Er schlug mit seiner kleinen Macht,  
Viel Tausende in mancher Schlacht  
Der Held aus Heinrichs Stamm. (bis.)

2.

Von Böhmen bis zum Elbestrom  
Durch achtzigtausend Mann  
Schlug er mit neunzehnhundert sich!  
Dem Feinde war er fürchterlich!  
Wild flohen Ross und Mann. (bis.)

3.

Der Sachse rief in vollem Lauf  
Zu dem Westfalen: flieh!  
Selbst die Holländer glaubten fest  
Es käme aus dem Höllennest  
Der Teufel hinter sie. (bis.)

4.

Durch Sachsen brach er sich  
Die Bahn nach seiner Vaterstadt  
Und stiess mit seinem Korps voll Mut  
Auf Deutsche, da floss deutsches Blut  
Im Sieg bei Halberstadt. (bis.)

5.

Bei Ölger stand sein kleines Heer  
Entflammt von hoher Glut;  
Kanonen brüllten gegen ihn,  
Doch Corvus liess Kardätschen sprühn  
Da sank dem Feind der Mut. (bis.)

6.

Sein Pferd sank hin durch einen Schuss  
Doch er verzagte nicht!  
Bestieg ein andres, ritt voran  
Und führte seine Schwarzen an,  
Dem Feind ins Angesicht! (bis.)

7.

Schnell wie der Blitz lief nun der Feind  
Hinein in Feld und Wald,  
Warf Säbel, Flinte und Montur,  
Tornister fort und suchte nur  
Dort sichern Aufenthalt. (bis.)

8.

Wo Wilhelm kam—er sah und schlug  
Mit Gott fürs Vaterland!  
Ja, selbst der Neid muss es gesteh'n,  
Dass solch ein Held noch nie geseh'n  
Im deutschen Vaterland!

BRAUNSCHWEIG.

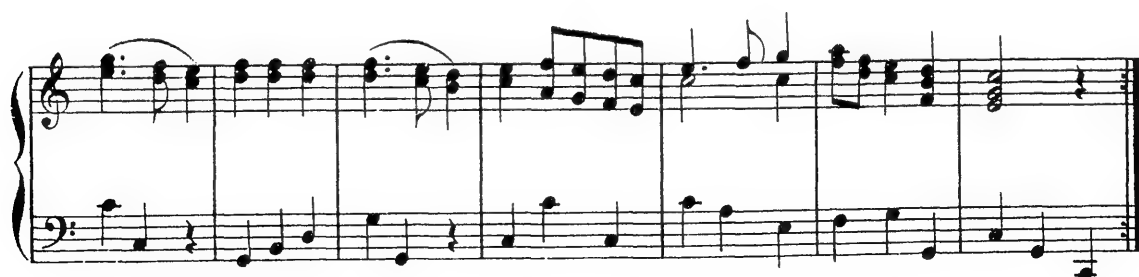
БРАВНШВЕЙГЪ.

BRUNSWICK.

A.

*Andante.*

Lully.



B.

*Allegro marcia.*





ВАЛЬДЕКЪ.

КНЯЖЕСТВО.

---

W A L D E C K.

PRINCIPAUTÉ.

---

W A L D E C K.

FÜRSTENTHUM.

---



B.

1.

Unter dieser Eiche lasst euch nieder.  
Brüder seht: hier ist das Mahl bereit!  
Trinkt und singt; das erste eurer Lieder  
Sei der Wälder Königin geweiht.  
Tra la la la la la (bis.)

2.

Dir gebührts vor allen, Rieseneiche!  
Wunderkind der prächtigen Natur.  
Kein Geschöpf im weiten Pflanzenreiche  
Trägt, wie du, der Allmacht hohe Spur.  
Tra la etc.

3.

Wer vermag der Jahre Zahl zu nennen,  
Die dich auf zum Himmel wachsen sah,  
Wer in dunkler Vorzeit zu erkennen  
Was mit dir und um dich her geschah?  
Tra la la etc.

4.

Herrmann hat vielleicht vom Waffentanze  
Einst in deinem Schatten ausgeruht;  
Träufelnd von des Siegers Schwert und Lanze  
Netzte dich der stolzen Römer Blut.  
Tra la etc.

5.

Zahllos ist des edlen Wildprets Menge,  
Das sich feist geäszet an deiner Frucht:  
Zahllos stehn im herrlichen Gedränge  
Millionen Kinder deiner Zucht.  
Tra la la etc.

6.

Rufet einst, wie ihre Kinder alle,  
Die Natur auch uns zur Ruh ins Grab;  
Und die Aht hat dich erreicht, so falle  
Auch für uns zum Sarg ein Bretchen ab!  
Tra la la etc.

(P. Bunsen.)

WALDECK.

ВАЛЬДЕКЪ

WALDECK.

Andante.

A.

Lully.

First system of the musical score for 'Andante. A. Lully.' It consists of two staves, treble and bass, in 3/4 time. The melody is in the treble staff, featuring a series of chords and a descending line. The bass staff provides a simple harmonic accompaniment. The key signature has one flat (B-flat).

B.

Comodo.

Rose.

Second system of the musical score for 'Comodo. B. Rose.' It consists of two staves, treble and bass, in common time (C). The melody is in the treble staff, featuring a series of chords and a descending line. The bass staff provides a simple harmonic accompaniment. The key signature has one flat (B-flat).



ВЕНГРІЯ.

КОРОЛЕВСТВО.

---

H O N G R I E.

R O Y A U M E.

---

U N G A R N.

KÖNIGREICH.

---

## H y m n u s .

Isten áldd meg a magyart,  
 Ió kedvvel, bőséggel;  
 Nyujts feléje védő kart,  
 Ha küzd ellenséggel;  
 Bal sors a kit régen tép,  
 Hozz reá vig esztendőt!  
 Megbünhődte már e nép  
 A multat 's jövőn dőt.

Öseinket fel hozád  
 Kárpát szent bérceire,  
 Altalad nyert szép hazát  
 Bendegúznak vére;  
 'S merre zúgnak habjai  
 Tiszának, Dunának,  
 Arpád hős magzatjai  
 Felvirá gozának.

Értünk Kunság mezején  
 Ért kalászt lengettél,  
 Tokaj szőlő vesszején  
 Nektárt csepegtettél,  
 Zászlónk gyakran plántálád  
 Vad török sánczára,  
 'S nyögte Mátyás hős hadát  
 Bécsnek büszke vára.

Hajh, de büneink miatt  
 Gyült harag kebledben;  
 Elsújtad villámidat  
 Dörgő fellegedben.  
 Most rabló mongol nyilát  
 Zúgattad felettünk,  
 Majd Töröktől rabigát  
 Vállainkra vettünk.

Hányszor zengett ajkaín  
Ozmán vad népének  
Vert hadunk csont halmain  
Győzedelmi ének!  
Hányszor támadt ten fiad  
Szép hazánk kebledre,  
'S lettél magzatod miatt  
Magzatod Hamo vedre.

Bújt az üldözött, felé  
Kard nyúlt barlangjában,  
Szerte nézett 's nem lelé  
Honját a hazában.  
Bérczre hág és völgybe szál  
Bú 's kétség mellette;  
Vér özön lábainál  
'S láng tenger fölötte.

Vár állott: most Köhalom;  
Kedv 's öröm röpködtek  
Halál hörgés, síralom,  
Zajlik most hely ettük;  
Csak szabadság nem virul  
A holtak véréből,  
Kinzó rabság könnye hull  
Arvák hö szeméből.

Szánd meg Isten a magyart,  
Kit vészek hányának,  
Nyújts feléje védő kart  
Tengerén kinjának.  
Balsors a kit régen tép,  
Hozz reá vègesztendőt,  
Megbünhødte már e nép  
A multat, 's jövendőt.

*Kölcsey Ferecz.*

c.  
Szózat.

Hazádnak rendület lenül  
Légy hűve óh magyar;  
Bölesöd ez 's majdan sírod is,  
Melly ápol 's eltakar.

A nagy világon e kívül  
Nincsen számodra hely;  
Aldjon, vagy verjén sors keze  
Itt élned, halnod kell.

Ez a föld, mellyen annyiszor  
Apáid vére folyt;  
Ez, melyhez minden szent név  
Egy ezred év csatolt.

És annyi balszerenise közt  
Oly sok viészály után,  
Mégfogyva bár, de törve nem,  
Él nemzet e hazán.

'S népek hazája, nagy világ!  
Hozzad bátran kiállt:

«Egyszerezi évi szenvedés  
Kér éltet vagy halált».

'Az nem lehet, hogy ész, erő  
Es oly szent akarat

Hiába sorvadozzanak  
Ez átok súly alatt.

Még jöni kell, még jönni fog  
Egy jobbkor, melly után  
Buzgó imádság epedez  
Százezrek ajákán.

Vagy jönni fog, ha jönni kell,  
A nagyszerű halál,  
Hol a temetkezés felett  
Egy ország vérben áll.

'S a sirt hol nemzet süllyed el  
Népek veszík körül,  
'S az ember millióinak  
Szemében gyászköny ül.

Légy híve rendületlenül  
Hazádnak, óh magyar!  
Ez éltetöd 's ha elbukál,  
Hantjával er takar.

A nagy világon e kiuül  
Nincs en, számodra hely;  
Aldjon vagy verjen sors keze  
Itt élned halnod kell...

*(Vörösmarthy Mihály.)*

UNGARN.

ВЕНГІЯ.

HONGRIE.

A.

I. Haydn.

*Poco adagio.*



B.

*Andante maestoso.*





UNGARN.

БЕЛГІЯ.

HONGRIE.

*f* *ten.* 7

*ten.* 8 *ff*

C.

Szozat.

Égrssy Beni.

Andante maestoso.

*f* *p*

*f* *p* *p*

*f* *ff*



ВЕНЕЦУЭЛА.

РЕСПУБЛИКА.

---

V É N É Z U E L A .

R É P U B L I Q U E .

---

VENEZUELA.

REPUBLIK.

---

Gloria al bravo puebl  
Que el yugo lanzò,  
La ley respetando  
La virtud y honor.  
Abajo cadenas!  
Gritaba el senor  
Yel pobre en su choza  
Libertad pidió.  
Y siel depotismo  
Levanta la voz  
Seguiré el ejemplo  
Que Caracas diò!

VÈNÈZUELA.

ВЕНЕЦУЭЛА.

VENEZUELA.

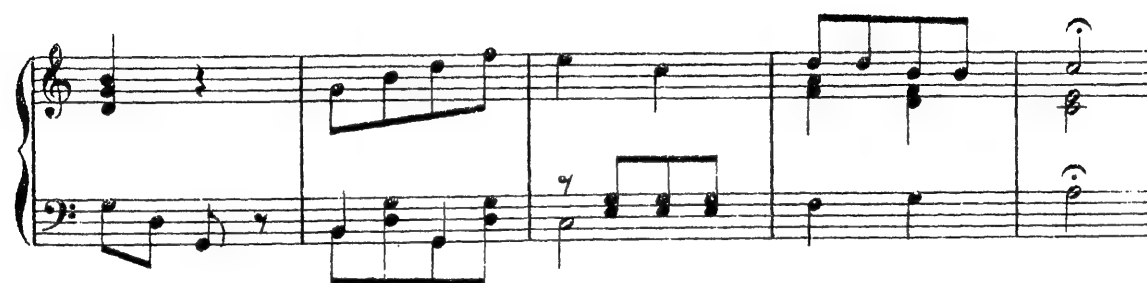
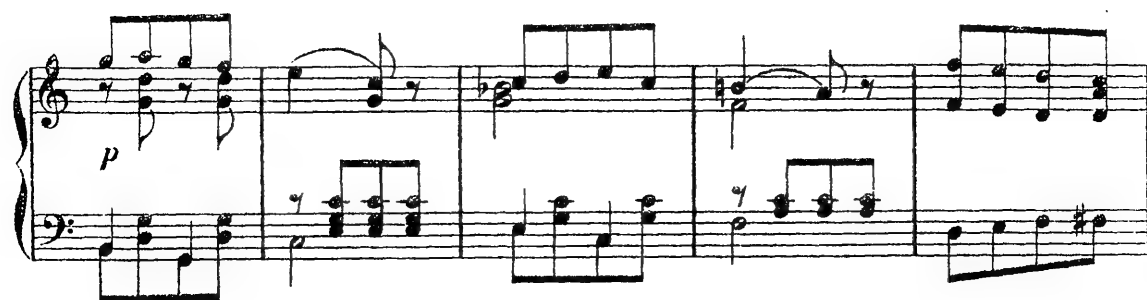
Allegro marziale.



VÈNÈZUELA.

ВЕНЕЦУЭЛА.

VENEZUELA.





ВЕЛИКОБРИТАНІЯ.

КОРОЛЕВСТВО.

---

G R. B R E T A G N E.

R O Y A U M E.

---

GROSSBRITANNIEN.

KÖNIGREICH.

---

1.

God save our gracious Queen  
Long live our noble Queen,  
God save the Queen!  
Send her victorious,  
Happy and glorious,  
Long to reign over us,  
God save the Queen!

2.

O Lord our God arise  
Scatter her enemies  
And make them fall!  
Confound their politics,  
Frustrate their knavish tricks,  
On Thee our hopes we fix,  
O save us all!

3.

Thy choicest gifts in store,  
On her be pleased to pour,  
Long may she reign!  
May she defend our laws,  
And ever give us cause,  
To sing with heart and voice  
Gode save the Queen!

## GROSSBRITANIEN.

**ВЕЛИКОВРИТАНІЯ.**

GR. BRETAGNE.

Andante.

Lully.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, with a simple bass line in the bass staff. The piece consists of 12 measures, with a repeat sign at the beginning and a double bar line at the end. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, with a large brace on the left side. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a simple, folk-like style. The treble staff contains several measures of music, including a measure with a treble clef and a key signature of one sharp, and a measure with a treble clef and a key signature of one sharp. The bass staff contains several measures of music, including a measure with a bass clef and a key signature of one sharp, and a measure with a bass clef and a key signature of one sharp. The score is divided into measures by vertical bar lines. The music is written in a simple, folk-like style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with mostly quarter and eighth notes. The score is divided into four measures by vertical bar lines. The first measure has a repeat sign at the beginning. The second measure has a repeat sign at the end. The third measure has a repeat sign at the beginning. The fourth measure has a repeat sign at the end.

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, starting on G4 and ending on E5. The lower staff is in bass clef and contains a bass line of quarter notes, starting on G2 and ending on E3. The key signature is one flat (B-flat) and the time signature is 4/4.





ВИРТЕМБЕРГЪ.

КОРОЛЕВСТВО.

---

WURTEMBERG.

ROYAUME.

---

WÜRTEMBERG.

KÖNIGREICH.

---

WURTEMBERG.

ВИРТЕМБЕРГЪ.

WURTEMBERG.

Andante.

Lully.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains a treble staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The second measure contains a treble staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The third measure contains a treble staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and quarter notes, with a final measure containing a triplet of eighth notes. The accompaniment consists of a steady eighth-note pattern in the bass line.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two measures. The first measure shows the piano introduction with a treble staff starting on a whole note chord (F4, A4, C5) and a bass staff starting on a whole note chord (F3, A2, C3). The second measure shows the vocal entry with a treble staff starting on a half note (F4) and a bass staff starting on a half note (F3). The score ends with a double bar line.



Г А В А И.

КОРОЛЕВСТВО.

---

H A W A I I.

ROYAUME.

---

H A W A I.

KÖNIGREICH.

---

1.

Hawaii pono i  
Nanai Kou Moi  
Ka lani Alii  
Ke Alii.

Ma Kua lanie  
Kamehamehae  
Na kua e pale  
Me Ka ihe.

2.

Hawaii pono i  
Nanai na' i i  
Na pu a muli  
Kou Na pokii

Ma Kua lanie  
etc., etc.

3.

Hawaii pono i  
E Ka lahui e  
O Kau hana nui  
E ui e.

Ma Kua lanie  
etc., etc.

*(Le Roi Kalakaua)*

HAWAI.

ТАВАИ.

HAWAI.

H. Berger.

Maestoso.

The musical score is written for piano in 3/4 time, key of D major (indicated by two sharps). The tempo is marked "Maestoso." The score consists of four systems of music, each with a treble and bass staff joined by a brace. The first system contains four measures of music. The second system also contains four measures. The third system contains four measures, with the first measure marked *p* (piano) and the second measure marked *f* (forte). The fourth system contains four measures, with the first measure marked *p* and the second measure marked *f*. The score ends with a double bar line in the fourth measure of the fourth system.



ГЕРМАНИЯ.

ИМПЕРІЯ.

---

A L L E M A G N E.

EMPIRE.

---

DEUTSCHLAND.

KAISERREICH.

---

A.  
1.

Heil dir im Siegerkranz,  
Herrscher des Vaterlands!  
Heil, Kaiser, dir!  
Fühl' in des Thrones Glanz  
Die hohe Wonne ganz,  
Liebling des Volks zu sein!  
Heil, Kaiser, dir!

2.

Nicht Ross', nicht Reisige  
Sichern die steile Höh,  
Wo Fürsten steh'n;  
Liebe des Vaterlands,  
Liebe des freien Mann's  
Gründet den Herrscherthron  
Wie Fels im Meer.

3.

Heilige Flamme glüh',  
Glüh' und verlösche nie,  
Für's Vaterland!  
Wir alle stehen dann  
Mutig für Einen Mann,  
Kämpfen und bluten gern,  
Für Thron und Reich!

4.

Handel und Wissenschaft  
Heben mit Muth und Kraft,  
Ihr Haupt empor!  
Krieger- und Heldenthät  
Finden ihr Lorbeerblatt  
Treu aufgehoben dort  
An deinem Thron!

5.

Sei Kaiser Wilhelm, hier  
Lang' deines Volkes Zier  
Der Menschheit Stolz!  
Fühl in des Thrones Glanz  
Die hohe Wonne ganz  
Liebling des Volks zu sein!  
Heil, Kaiser, dir!

*(H. Harries.)*



1.

Es braust ein Ruf wie Donnerhall,  
Wie Schwertgeklirr und Wogenprall:  
Zum Rhein, zum Rhein, zum deutschen Rhein  
Wer will des Stromes Hüter sein?

Lieb Vaterland, magst ruhig sein,  
Fest steht und treu die Wacht am Rhein

2.

Durch Hunderttausend zuckt es schnell  
Und aller Augen blitzen hell,  
Der Deutsche bieder fromm und stark,  
Beschützt die heil'ge Landes Mark;

Lieb Vaterland, etc., etc.

3.

Er blickt hinauf in Himmels Au'n  
Da Helden Väter niederschau'n  
Und schwört mit stolzer Kampfeslust:  
Du Rhein bleibst deutsch wie meine Brust.

Lieb Vaterland, etc., etc.

4.

So lang ein Tropfen Blut noch glüht,  
Noch eine Faust den Degen zieht,  
Und noch ein Arm die Büchse spannt,  
Betritt kein Feind hier deinen Strand!

Lieb Vaterland, etc., etc.

5.

Der Schwur erschallt, die Woge rinnt,  
Die Fahnen flattern hoch im Wind,  
Am Rhein, am Rhein, am deutschen Rhein!  
Wir Alle wollen Hüter sein!

Lieb Vaterland, etc., etc.

(M. Schneckenburger.)

DEUTSCHLAND.

ГЕРМАНИЯ.

ALLEMAGNE.

A.

Lully.

*Andante.*

Three systems of musical notation for a piano piece. The first system is marked 'Andante.' and is in 3/4 time. It features a treble and bass staff with a grand staff bracket. The melody in the treble staff consists of chords and single notes, while the bass staff provides a simple harmonic accompaniment. The second and third systems continue the piece, with the second system featuring a repeat sign and the third system ending with a double bar line.

B.

K. Wilhelm.

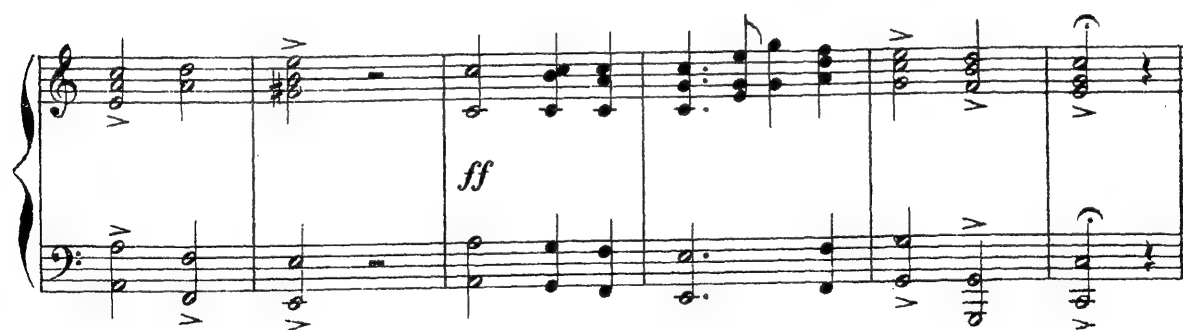
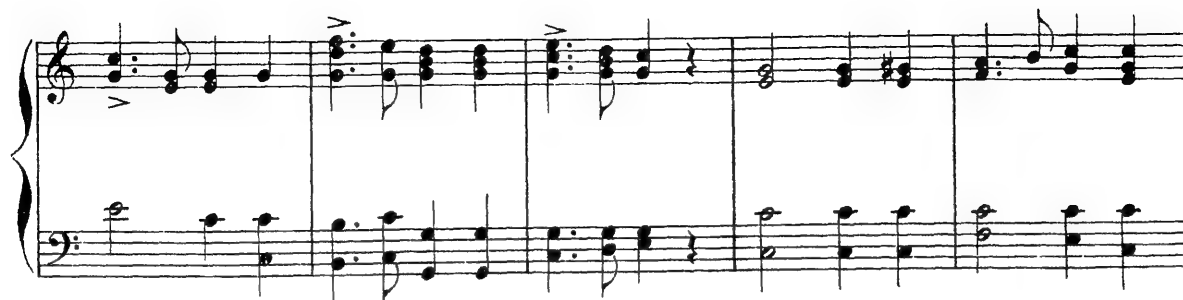
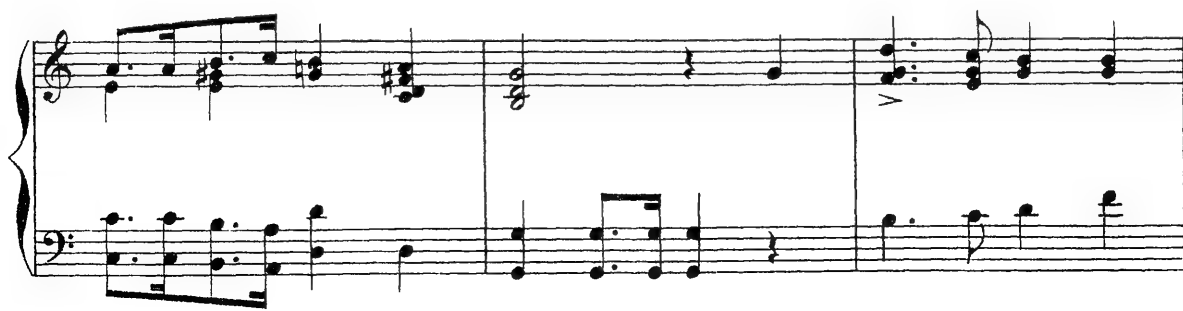
*Allegro marcato.*

A single system of musical notation for a piano piece. It is in common time (C) and marked 'Allegro marcato.' The notation is in a grand staff with treble and bass staves. The melody in the treble staff is more active, featuring eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

DEUTSCHLAND.

ГЕРМАНИЯ.

ALLEMAGNE.





ГЕССЕНЪ.

ВЕЛИКОЕ ГЕРЦОГСТВО.

---

H E S S E.

G R A N D - D U C H É.

---

H E S S E N.

GROSSHERZOGTHUM.

---

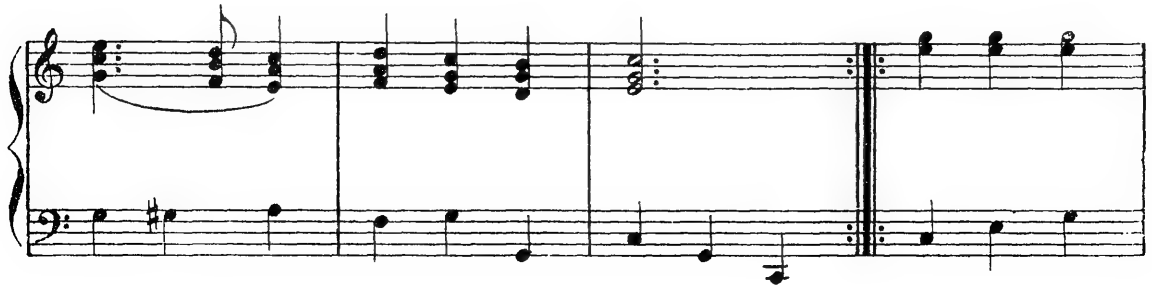
HESSEN.

ТЕССЕНЪ.

HESSE.

Andante.

Lully.





ГОНДУРАСЪ.

РЕСПУБЛИКА.

---

HONDURAS.

RÉPUBLIQUE.

---

HONDURAS.

REPUBLIK.

---

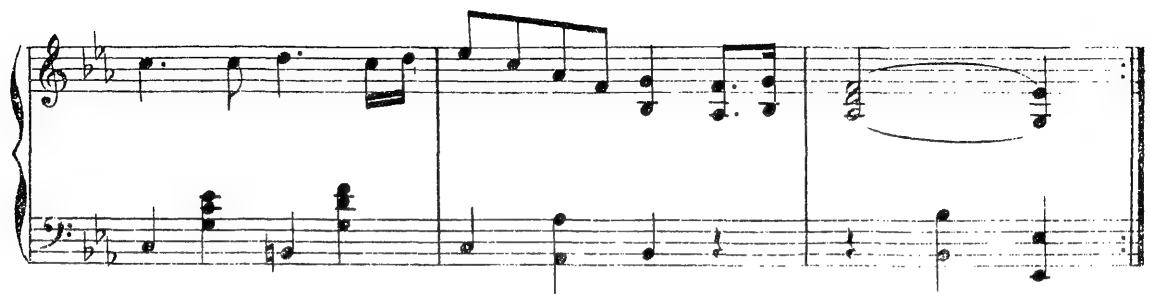
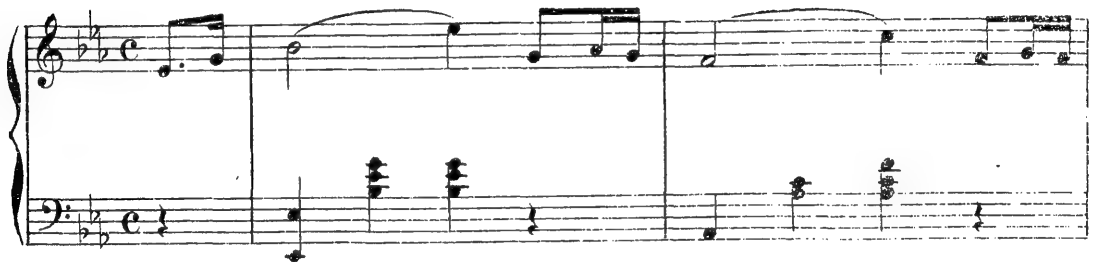
HONDURAS.

ГОНДУРАСЪ.

HONDURAS.

Tempo di marcia.

L. Campos.



HONDURAS.

ГОНДУРАСЪ.

HONDURAS.







ГРЕЦІА.

КОРОЛЕВСТВО.

---

GREECE.

ROYAUME.

---

GRIECHENLAND.

KÖNIGREICH.

---

Σὲ γνωρίζω ἀπὸ τὴν κόρη τοῦ σπαθιοῦ τὴν τρομερή,  
 Σὲ γνωρίζω ἀπὸ τὴν ὄρε ποῦ μὲ θία μετράει τὴν γῆ  
 Ἄπ τὰ κόκκαλα θγαλμένη τῶν  
 Ἑλλήνων τὰ ἱερά,  
 Καὶ σὰν πρῶτα ἀνδρειωμένη  
 Χαῖρε ὦ χαῖρε ἐλευθερίᾳ·  
 Καὶ σὰν πρῶτα ἀνδρειωμένη,  
 Χαῖρε ὦ χαῖρε ἐλευθερίᾳ.  
 Καὶ σὰν πρῶτα ἀνδρειωμένη,  
 Χαῖρε ὦ χαῖρε ἐλευθερίᾳ.

Ἐκεῖ μέσα ἐκατοικοῦσες,  
 Πικραμένη, ἐντροπαλῇ,  
 Κ' ἔνα στόμα ἀκαρτεροῦσες,  
 Ἕ λ α π ά λ ι, νά σοῦ πῇ.  
 Ἄργιε νᾶλθῃ ἐκείνη ἢ ἠέρον.  
 Καὶ ἦταν ὅλα σιωπηλιά,  
 Γιατί τᾶσχιᾶζε ἡ φοδέρια, }  
 Καὶ τὰ πλάκωνε ἡ σκληδιά. } τρίς.

Λυστυχίε! παρηγορία,  
 Μόνη σοῦ ἔμενε νά λές  
 Περσασμένα μεγαλεῖα,  
 Καὶ διηγῶντάς τα νά κλαῖς.  
 Καὶ ἀκαρτέρει, καὶ ἀκαρτέρει  
 Φιλελεύθερη λαλιᾷ,  
 Ἕνα ἐκτόπας τᾶλλο χέρι }  
 Ἀπὸ τὴν ἀπελπισιά. } τρίς.

Κ' ἔλεες πότε αἱ! πότε βγάνω  
 Τὸ κεφάλι ἀπὸ τς' ἐρμιναῖς;  
 Καὶ ἀποκρίνοντο ἀπὸ ἴπῳ  
 Κλάψαις, ἄλυσσες, φωναῖς.  
 Τότε ἐσθύνοντες τό βλέμμα  
 Μὲς τὰ κλαύματα θολό,  
 Καὶ εἰς τὸ ῥοῦχό σου ἔστα' αἷμα, }  
 Πλῆθος αἷμα Ἑλληνικό. } τρίς.

GRIECHENLAND.

ГРЕЦІЯ.

GRÈCE.

N. Mantzapooy.

The image displays a musical score for piano, arranged in five systems. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody with some chords in the treble. The third system features a more active bass line with eighth notes. The fourth system shows a continuation of the melody in the treble with sustained chords in the bass. The fifth system concludes the piece with a final cadence in both staves.



ДАНИА.

КОРОЛЕВСТВО.

---

DANEMARK.

ROYAUME.

---

DÄNEMARK.

KÖNIGREICH.

---

1.  
Kong Christian stod vid höien Mast,  
I Rög og Damp,  
Hans Vaerge hamredè saa fast,  
At Gothens Hjelm og Hjerne brast.  
Da sank hver fiendtligt Speil og Mast  
I Rög og Damp.  
Flye, skreg de, flye, hvad flygte kan!  
Hvo staaer for Danmarks Christian  
I Kamp?

2.  
Nils Juel gav Agt paa Stormens Brag:  
Nu er det Tid!  
Han heisede det röde Flag,  
Og slog paa Fienden Slag i Slag.  
Da skreg de höit blandt Stormens Brag:  
Nu er det Tid!  
Flye, skreg de, hver, som veed et Skjul!  
Hvo kan bestaae mod Danmarks Juel  
I Strid?

3.  
O Nordhav, Glimt af Vessel bröd  
Din tykke Skye:  
Da tyede Kaemper til dit Skiöd;  
Thi med ham lynte Skraek og Död.  
Fra Vallen hörtes Vraal, som bröd  
Den tykke Skye:  
Fra Danmark lyner Tordenskjöld;  
Hver give sig i Himlens Vold,  
Og flye!

4.  
Du Danskes Vei til Roes og Magt,  
Sortladne Hav!  
Modtag din Ven, som uforsagt  
Tör möde Faren med Foragt,  
Saa stolt, som du, med Stormens Magt,  
Sortladne Hav!  
Og rask igjennem Larm og Spil,  
Og Kamp og Seier föer mig til  
Min Grav!

(Lied.)

DANEMARK.

ДАНИЯ.

DANEMARK.

*Maestoso.*

The musical score consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked *Maestoso.*

**System 1:** The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. Both staves have a slur over the last two measures.

**System 2:** The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. Both staves have a slur over the last two measures.

**System 3:** The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. Both staves have a slur over the last two measures.

**System 4:** The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. Both staves have a slur over the last two measures.

**System 5:** The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes F3, E3, and D3. Both staves have a slur over the last two measures.



ЕРИПЕТЪ.

---

EGYPTE.

---

AEgypten.

---

ÆGYPTEN.

ЕГИПЕТЪ.

EGYPTE.

*Allegro marcia.*

*Fine*

1. 2.

*D. C. al Fine.*





ЗАНЗИБАРЪ.

СУЛТАНСТВО.

---

Z A N Z I B A R.

S U L T A N A T.

---

Z A N Z I B A R.

SULTANAT.

---

ZANZIBAR.

ЗАНЗИБАРЪ.

ZANZIBAR.

*Maestoso.*





ИСПАНІЯ.

КОРОЛЕВСТВО.

---

ESPAGNE.

ROYAUME.

---

SPANIEN.

KÖNIGREICH.

---

SPANIEN.

ИСПАНІЯ.

ESPAGNE.

A.

I. Jimenez.

*Moderato.*

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the tempo is marked 'Moderato.' The first system begins with a treble staff melody and a bass staff accompaniment of chords. The second system continues the melody and accompaniment. The third system features a 'Fine.' marking above the treble staff, indicating the end of a section. The fourth and fifth systems continue the piece, with the fifth system ending with a double bar line. The notation includes various musical symbols such as notes, rests, and accidentals.

SPANIEN.

ИСПАНІЯ.

ESPAGNE.

Marciale.

B.

I. Jimenez.

The musical score is written for piano in common time (C). It consists of five systems of two staves each (treble and bass clef). The first system begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo/style marking is 'Marciale.' and the publisher is 'B.'. The composer's name 'I. Jimenez.' is at the top right. The score features a variety of musical notations including eighth and sixteenth notes, rests, and chords. There are repeat signs in the third and fourth systems. The piece concludes with a double bar line and repeat dots at the end of the fifth system.



ИТАЛІЯ.

КОРОЛЕВСТВО.

---

ITALIE.

ROYAUME.

---

ITALIEN.

KÖNIGREICH.

---

ITALIEN.

ИТАЛІЯ.

ITALIE.

A.

Allegro. (Fanfara reale.)

G. Gabetti.

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro' and the piece is identified as a 'Fanfara reale.' (Royal Fanfare). The composer is G. Gabetti. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a lively and rhythmic composition.

ITALIEN.

ИТАЛІЯ.

ITALIE.

B.

Tempo di marcia.

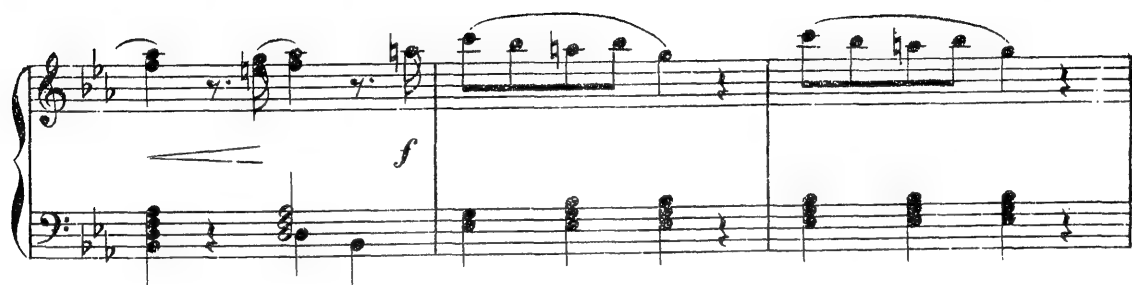
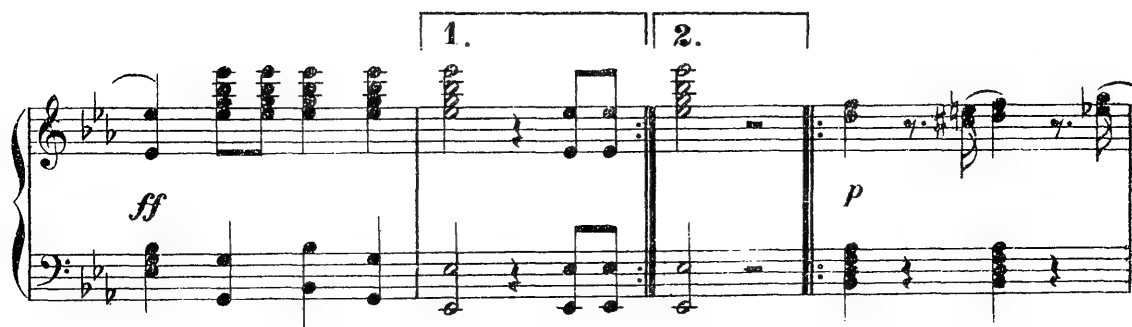
*ff*



ITALIEN.

ИТАЛІЯ.

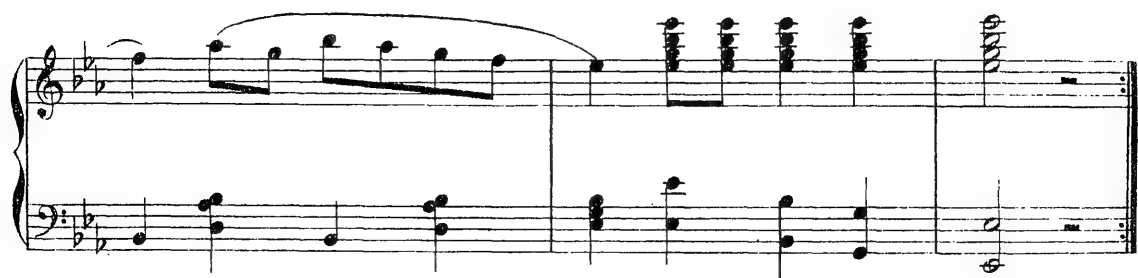
ITALIE.



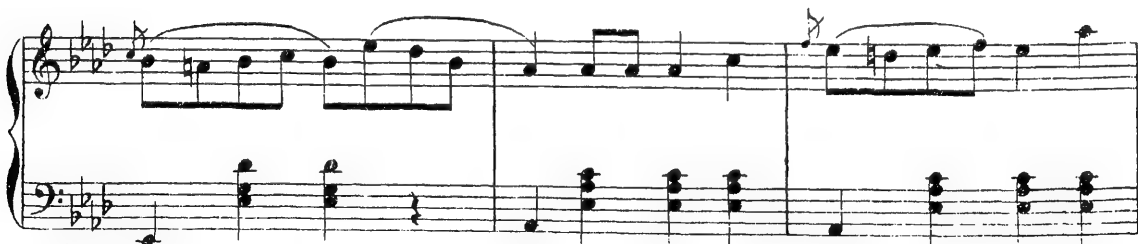
ITALIEN.

ИТАЛІЯ.

ITALIE.



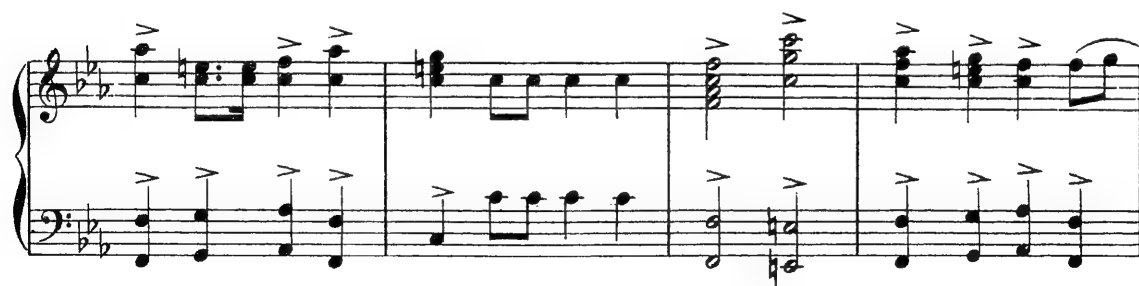
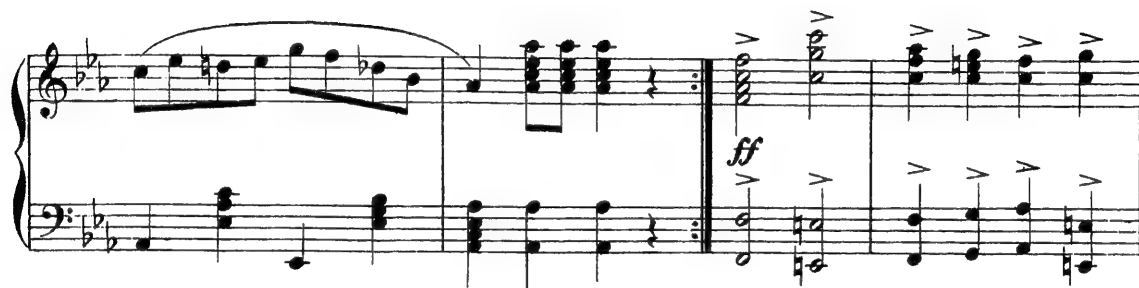
TRIO.



ITALIEN.

ИТАЛІЯ.

ITALIE.



КОЛУМБІА.

РЕСПУБЛИКА.

---

C O L O M B I E.

R É P U B L I Q U E.

---

C O L U M B I A.

REPUBLIK.

---

Coro.

Oh! gloria immarcesible,  
Oh! júbilo inmortal  
En surcos de dolores,  
El bien germina ya.

1.

Cesó la horrible noche  
La libertad sublime  
Derrama las auroras  
De su invencible luz  
La humanidad entera  
Que entre cadenas gime  
Comprende las palabras  
Del que murió en la cruz.

Coro.

2.

«Independencia!» grita  
El mundo americano:  
Se baña en sangre de heroes  
La tierra de Colón.  
Pero este gran principio:  
«El Rey no es soberano.»  
Resuena, y los que sufren  
Bendicen su pasión.

Coro.

3.

Del Orinoco el cauce  
Se colma de despojos;  
De sangre y llanto un río  
Se mira allí correr.  
En Bárbula no saben,  
Las almas ni los ojos,  
Si admiración ó espanto  
Sentir ó padecer.

Coro.

4.

A orillas del Caribe  
Hambriento un pueblo lucha  
Horrores prefiriendo  
A perfida salud.  
¡ Oh, si! de Cartagena  
La abnegación es mucha,  
Y escombros de la muerte  
Desprecia su virtud.  
Coro.

5.

De Boycá, en los campos,  
El genio de la gloria,  
Con cada espiga un héroe  
Invicto coronó.  
Soldados sin coraza  
Ganaron la victoria,  
Porque el viril aliento  
De escudo les sirvió!  
Coro.

6.

Bolívar cruza el Andes  
Que riegan dos Oceanos;  
Espadas cual centellas  
Fulguran en Junín.  
Centauros indomables  
Descienden á los llanos,  
Y empieza á presentirse  
De la epopeya el fin.  
Coro.

7.

La trompa victoriosa  
En Ayacucho truena;  
Que en cada triunfo crece  
Su formidable són.  
En su expansivo empuje  
La libertad se estrena,  
Del cielo americano  
Haciendo un pabellon.  
Coro.

8.

La Virgen sus cabellos  
Arranca en agonía,  
Y de su amor viuda,  
Los cuelga del ciprés.  
Lamenta su esperanza  
Que cubre losa fría,  
Pero glorioso orgullo  
Circunda su alba tez.  
Coro.

9.

La Patria así se forma  
Termópilas brotando  
Constelación de cíclopes  
Su noche iluminó.  
La flor estremecida.  
Mortal el viento hállando,  
Debajo los laureles  
Seguridad buscó.  
Coro.

10.

Mas no es completa gloria  
Vencer en la batalla,  
Que al brazo que combate  
Lo anima la verdad,  
La independencia sola  
El gran clamor no acalla;  
Si el sol alumbra á todos,  
Justicia es libertad.

Coro.

11.

Del hombre los derechos  
Nariño predicando  
El alma de la lucha  
Profético enseño!  
Ricaurte en San Mateo  
En átomos volando.  
«Deber antes que vida»  
Con llamas escribió.

Coro.

*(Dr. Rafael Núñez.)*



COLUMBIA.

КОЛУМБИЯ.

COLOMBIE.

Or. Sindice.

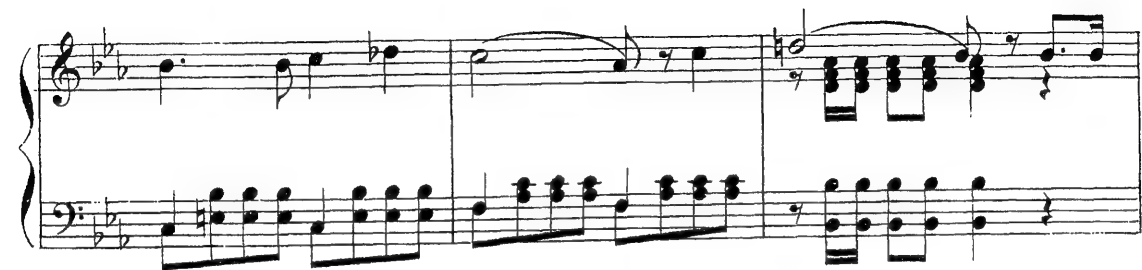
Tempo di marcia.

The musical score is written for piano and orchestra. It begins with a piano introduction in the first system, marked 'Tempo di marcia.' The piano part is written in a key with two flats (B-flat and E-flat) and common time. The second system continues the piano part. The third system introduces the orchestra with a 'ff' (fortissimo) dynamic marking. The fourth system continues the orchestral part. The fifth system concludes the piece with a 'Fine.' marking.

COLUMBIA.

КОЛУМБИЯ.

COLOMBIE.





КОСТА-РИКА.

РЕСПУБЛИКА.

---

**COSTA-RICA.**

R É P U B L I Q U E.

---

**COSTA-RICA.**

R E P U B L I K.

---

COSTA-RICA.

КОСТА-РИКА.

COSTA-RICA.

M. Gutierrez.

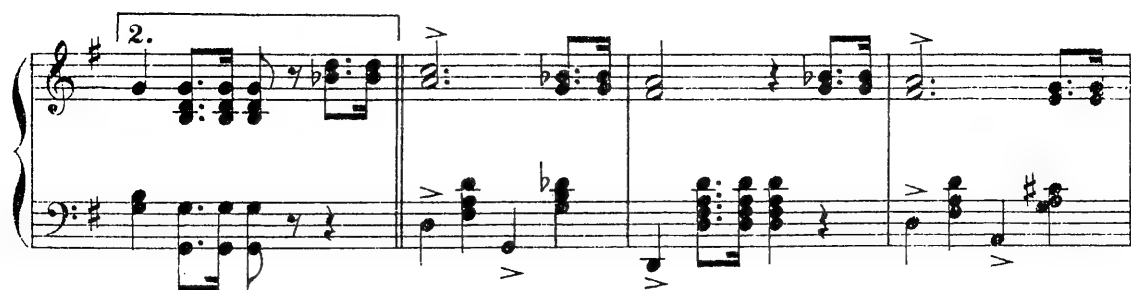
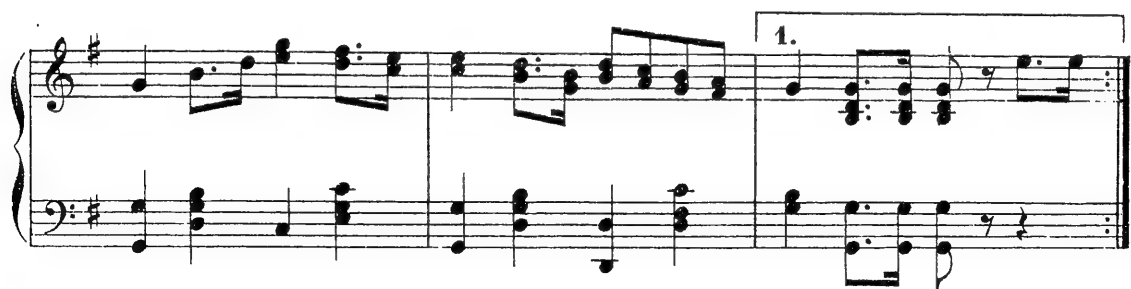
*Allegro marciale.*

The musical score is written for piano and organ. It consists of five systems of music. The first system shows the beginning of the piece with a piano introduction and organ accompaniment. The second and third systems continue the piano melody and organ accompaniment. The fourth system includes a first ending (marked '1.') and a second ending (marked '2.'). The fifth system concludes the piece with a final piano melody and organ accompaniment. The score is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro marciale.' The composer's name 'M. Gutierrez.' is written above the first system.

COSTA-RICA.

КОСТА-РИКА.

COSTA-RICA.



ЛИППЕ.

КНЯЖЕСТВО.

---

LIPPE.

PRINCIPAUTÉ.

---

LIPPE.

FÜRSTENTHUM.

---

LIPPE-DETMOLD.

ЛИППЕ-ДЕТМОЛЬДЪ.

LIPPE-DETMOLD.

Andante.

Lully.

The musical score is written for piano in 3/4 time, marked Andante. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating D major or B minor. The first system shows the initial chords and a melodic line in the right hand. The second system continues the piece, featuring a repeat sign. The third system includes a trill in the right hand. The fourth system concludes the piece with a final cadence. The tempo is marked Andante, and the composer is Lully.



МАДАГАСКАРЪ.

КОРОЛЕВСТВО.

---

M A D A G A S C A R.

R O Y A U M E.

---

MADAGASCAR.

KÖNIGREICH.

---



. 1.

Andriamanitrao!

Iahiönao ny Mpanjakanay.

Dia Nanavalona:

Sto elavelona (bis.)

Stifaly aminao.

2.

Mahery stianao

Dia aoka ho aminy anie

Ny hasoavanao.

Stampandroso any (bis.)

Ny hamarinana.

3.

Ampitoero nao

Ny fanjakaniny taniny

Izay natolotrao

Sto tsara entiny (bis.)

Izay vaho any.

MADAGASKAR.

МАДАГАСКАРЪ.

MADAGASCAR.

*Maestoso.*



МЕКЛЕНБУРГЪ-СТРЕЛИЦЪ

ВЕЛИКОЕ ГЕРЦОГСТВО.

И

МЕКЛЕНБУРГЪ-ШВЕРИНЪ

ВЕЛИКОЕ ГЕРЦОГСТВО.

---

MECKLEMBOURG-STRELITZ

GRAND-DUCHÉ.

ET

MECKLEMBOURG-SCHWÉRIN

GRAND-DUCHÉ.

---

MECKLENBURG-STRELITZ

GROSSHERZOGTHUM.

UND

MECKLENBURG-SCHWERIN

GROSSHERZOGTHUM.

---

A.

(Mecklenburg - Schwerin)

1.

Gott segne Friedrich Franz

Und seiner Krone Glanz

Trübe sich nie!

Friede und Heiterkeit

Bleibe stets sein Geleit

Bis in die fernste Zeit

Fliehe ihn nie!

2.

Ueber sein Fürstenhaus

Schütte dein Füllhorn aus,

Freundlicher Gott!

Auf seines Hauses Glück

Ruhe dein Vaterblick,

Und jedes Missgeschick

Scheuch' dein Gebot!

3.

Sei eine feste Burg

Dem theuren Mecklenburg

Künftig wie jetzt!

Schütz unser Vaterland,

Der Eintracht schönstes Band,

Bleib' zwischen Thron und Land

Stets unverlezt!

B.  
Vandalia.

(Mecklenburg-Strelitz).

1.

Wie heisst der Gau im deutschen Land,  
Gesegnet reich von Gottes Hand,  
Der in der goldnen Aehren Pracht  
Dem Wanderer entgegen lacht?  
Des Beltes Wogen liegt er nah,  
Er wird genannt—Vandalia!

2.

Da grünt der deutschen Eiche Reis,  
Der ächten Bürger Tugend Preis  
Da hält man Recht und Sitte werth,  
Da wird des Landmans Fleiss gehert,  
Da wohnt noch alte deutsche Treu,  
Da spricht man Wahrheit ohne Scheu!

3.

Wo ist das biedre Volk voll Kraft,  
Das still und emsig wirkt und schafft,  
Das nie geduldet fremde Schmach,  
Das kühn die fremden Ketten brach?  
Mit Ehren ward es stets genannt  
Das Volk im Mecklenburger Land!

4.

Wie heisst der Fürst gerecht und mild  
Der Schirm des Rechts, der Freiheit Schild  
Den jede Herrscher Tugend schmückt  
Der gern sein treues Volk beglückt,  
Es leitet an der Liebe Band?  
Ihn nennt Georg sein Wendenland!

5.

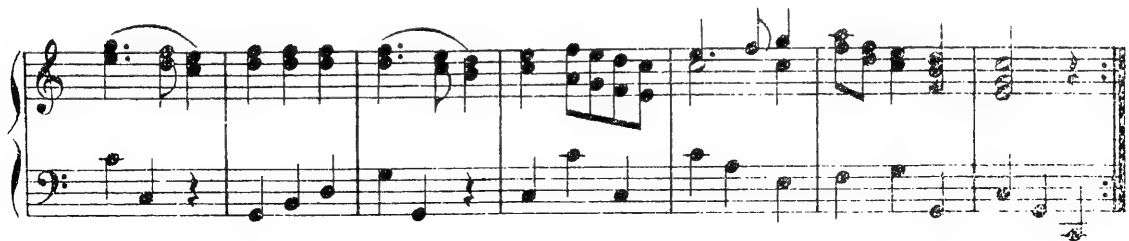
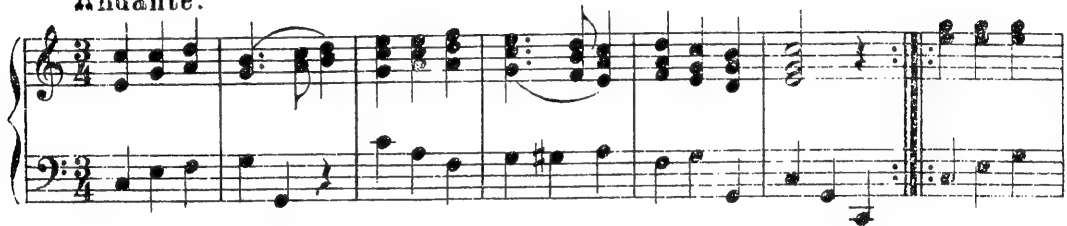
Drum Heil dem edlen deutschen Mann,  
Der Seegen stiftet, wo er kann;  
Ihm zeige jeder Tag aufs neu  
Des Volkes Lieb', des Volkes Treu!  
Gott, Herr der Welt, bleib schützend nah,  
Dem Herzog und Vandalia! (Bahrdrdt).

**MECKL.-SCHWERIN      МЕКЛЕНБУРГЪ-ШВЕРИНЪ      MECKL.-SCHWERIN**  
**und                                  и                                  et**  
**MECKL.-STRELITZ.    МЕКЛЕНБУРГЪ-СТРЕЛИТЦЪ.    MECKL.-STRÉLITZ.**

A.

Lully.

**Andante.**



VANDALIA.

(Mecklenburg-Strelitz.)

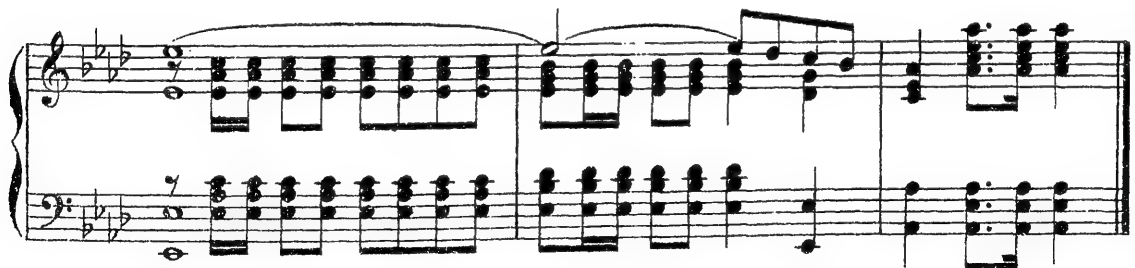
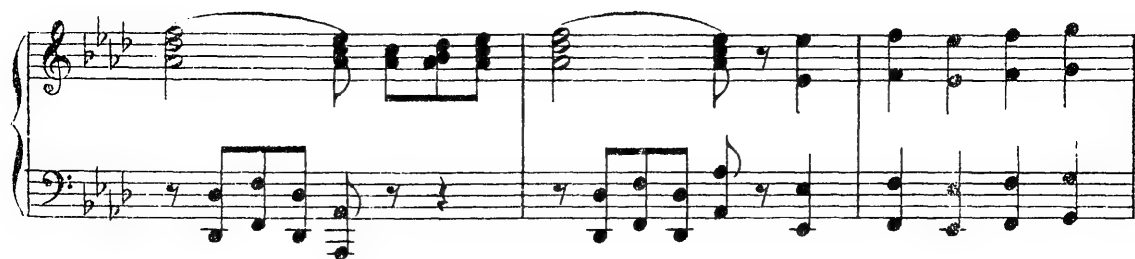
**B.**

C. L. v. Oertzen. (1886)

**Tempo di marcia.**



MECKL-STRELITZ. МЕРЛЕБУРГЪ-СТРЕЛИЦЪ. MECKL-STRELITZ.



МЕКСИКА.

РЕСПУБЛИКА.

M E X I Q U E.

R É P U B L I Q U E.

M E X I K O.

REPUBLIK.



1.

Ciña ; oh patria! tus sienes de oliva  
De la paz el arcángel divino,  
Que en el cielo tu eterno destino  
Por el dedo de Dios se escribió.

Más si osare un extraño enemigo  
Profanar con su planta tu suelo,  
Piensa ; oh patria querida! que el cielo  
Un soldado en cada hijo te dió.

Mexicanos, al grito de guerra  
El acero aprestad y el bridón,  
Y retiemble en sus centros la tierra  
Al sonoro rugir del cañón.

2.

En sangrientos combates los viste,  
Por tu amor palpitando sus senos,  
Arrostrar la metralla serenos,  
Y la muerte ó la gloria buscar.

Si el recuerdo de antiguas hazañas  
De tus hijos inflama la mente,  
Los laureles del triunfo tu frente  
Volverán inmortales á ornar.

Mexicanos, etc., etc.

3.

Como al golpe del rayo la encina  
Sederrumba hasta el hondo torrente  
La discordia vencida, impotente,  
A los piés del arcángel cayó.

Ya no más de tus hijos la sangre  
Se derrama en contienda de hermanos;  
Solo encuentra el acero en sus manos  
Quien tu nombre sagrado insultó.

Mexicanos, etc., etc.

4.

Del guerrero inmortal de Zempoala  
Te defiende la espada terrible,  
Y sostiene su brazo invencible  
Tu sagrado pendón tricolor;

El será del feliz mexicano.

En la paz y en la guerra el caudillo,  
Porque él supo sus armas, de brillo  
Circundar en los campos de honor.

Mexicanos, etc., etc.

5.

¡ Guerra, guerra sin tregua al que intente  
De la patria manchar los blasones!  
¡ Guerra, guerra! Los patrios pendones  
En las olas de sangre empapad.

¡ Guerra, guerra! En el monte, en el valle  
Los cañones horrísonos truenen,  
I los ecos sonoros resuenen  
Con las voces de ¡ Union! ¡ Libertad!

Mexicanos, etc., etc.

6.

Antes, patria, que inermes tus hijos  
Bajo el yugo su cuello dobleguen,  
Tus campiñas con sangre se rieguen,  
Sobre sangre se estampe su pié.

Y tus templos, palacios y torres  
Se derrumben con hórrido estruendo,  
Y sus ruinas existan diciendo:  
De mil heroes la patria aquí fué.

Mexicanos, etc., etc.

6.

Si á la lid contra vuestra enemiga  
Nos convoca la trompa guerrera,  
De Iturbide la sacra bandera  
¡ Mexicanos! valientes seguid.

Y á los fieros bridones les sirvan  
Las vencidas enseñas de alfombra;  
Los laureles del triunfo den sombra  
A la frente del bravo adalid.

Mexicanos, etc., etc.

8.

Vuelve altivo, á los patrios hogares  
El guerrero á contar su victoria,  
Ostentando las palmas de gloria  
Que supiera en la lid conquistar.

Tornaránse sus lauros sangrientos  
En guirnaldas de mirtos y rosas,  
Que el amor de las hijas y esposas  
Tambien sabe á los bravos premiar.

Mexicanos, etc., etc.

9.

Y el que al golpe de ardiente metralla  
De la patria en las aras sucumba,  
Obtendrá en recompensa una tumba  
Donde brille de gloria la luz.

Y de Iguala la enseña querida  
A su espada sangrienta enlazada,  
De laurel inmortal coronada  
Formará de su fosa la cruz.

Mexicanos, etc., etc.

¡ Patria! ¡ Patria! tus hijos juran  
Exhalar en tus aras su aliento  
Si el clarin con su bélico acento  
Los convoca á lidiar con valor.

¡ Para tí las guirnaldas de oliva!  
¡ Un recuerdo para ellos de gloria!  
¡ Un laurel para tí de victoria!  
¡ Un sepulero para ellos de honor!  
Mexicanos, etc., etc.

*(F. G. Bocanegra.)*

MEXICO.

МЕРСИКА.

MEXIQUE.

Jaime Nuno.

*Allegro marcia.*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo and style are indicated as 'Allegro marcia.' The notation includes various chords, arpeggios, and melodic lines in both hands. The word 'Fine.' appears at the end of the fourth system.

MEXIKO.

МЕРСИКА.

MEXIQUE.





МОНАКО.

КНЯЖЕСТВО.

---

M O N A C O.

PRINCIPAUTÉ.

---

M O N A C O.

FÜRSTENTHUM.

---

MONACO.

MOHAKO.

MONACO.

*Allegro marcia.*

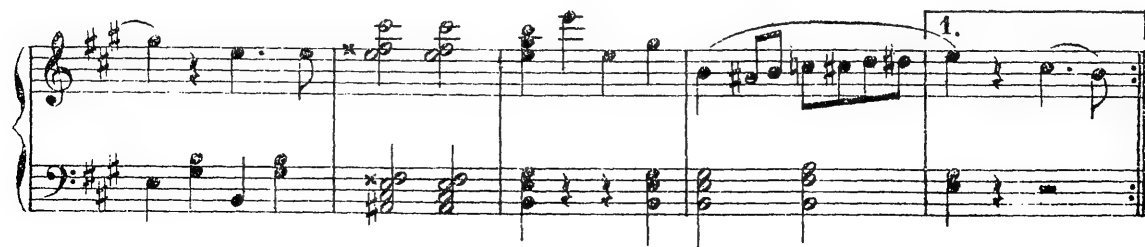




MONACO.

MOHARO.

MONACO.



MONACO.

MOHAKO.

MONACO.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is D major (two sharps). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The system concludes with the word "Fine." written above the vocal staff.

TRIO.

The second system is labeled "TRIO." and features a vocal line and piano accompaniment. The vocal line starts with a half note, followed by a series of quarter and eighth notes, some of which are beamed together. The piano accompaniment continues with a consistent rhythmic pattern of chords and single notes.

The third system continues the musical piece with a vocal line and piano accompaniment. The vocal line features a mix of note values, including half and quarter notes. The piano accompaniment maintains the harmonic structure established in the previous systems.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line includes a half note and several eighth notes. The piano accompaniment provides a consistent harmonic support.

The fifth system continues the musical piece. The vocal line features a half note and several eighth notes. The piano accompaniment maintains the harmonic structure.

The sixth and final system of music on this page. The vocal line and piano accompaniment lead to the conclusion of the piece. The system ends with the instruction "D. C. al Fine." written above the vocal staff, indicating a double bar line and a repeat sign.



НИДЕРЛАНДЫ.

КОРОЛЕВСТВО.

---

P A Y S - B A S .

R O Y A U M E .

---

N I E D E R L A N D E .

KÖNIGREICH.

---

Wilhelmus van Nassouwe  
Ben ick van Duitschen bloedt,  
Het Vaderland getrouwe  
Blijf ick tot in der doedt.  
Een Prince van Oraengien  
Ben ick vrij onverveert,  
Den Koninck van Hispaegnien  
Heb ick altijd geert.

Lijdt nu mijn ondersaten,  
Die oprecht zijt van aerdt,  
Godt zal u niet verlaaten,  
Al zijt ghij nu bezwaert,  
Die vroom begeert te leven,  
Bidt Godt nacht ende dach,  
Dat hij mij kracht wil geven,  
Dat ick u helpen magh  
Niet doet mij meer erbarmen  
In mijnen wederspoet,  
Dan dat men siet verarmen  
Des Konings landen goet,  
Dat u de Spagnaerts krencken  
O edel Neerlandt soet!  
Als ick dat gae bedencken,  
Mijn edel hart dan bloedt.

Als eenen Prins geseten,  
Met mijnes heijers kracht,  
Van den Tijran vermeten  
Heb ick den slach verwacht,  
Die bij Maestricht begraven  
Bevreesden mijn geweldt.  
Mijn Ruijters sach men dray  
Seer moedich in het veldt.

Soo het de wil des Heeren  
Op dien tijdt hadt geweest,  
Had ick wel willen keeren,  
Van u dit zwaar tempeest,  
Maer de Heer van hierboven  
Die alle dingh regeert,  
Die men altijd moet loven,  
En heeft het niet begeert.

Voor Godt wil ick belijden  
En zijne groote macht,  
Dat ick tot geen en tijden,  
Den Koningh heb veracht  
Dan dat ick God den Heere  
Der hoogster eijt Majesteijt,  
Heb moeten obedieren  
In der gerechticheijdt.

Wien Neêrlands bloed in de adren vloeit  
Van vreemde smetten vrij  
Wiens hart voor Land en Koning gloeit  
Verheff' den zang als wij:  
Hij stell' met ons vereend van zin,  
Met onbeklemde borst,  
Het God gevallig feestlied in,  
Voor Vaderland en Vorst.

Bescherm, o God! bewaak den grond,  
Waar op onze adem gaat;  
De plek, waar onze wieg op stond,  
Waar eens ons graf op staat.  
Wij smeeken van uw vaderhand,  
Met diep geroerde borst,  
Behood voor 't lieve vaderland,  
Voor vaderland en vorst.

Dring'luid, van uit ons feestgedruisch,  
Die beê uw' hemel in:  
Bewaar den vorst, bewaar zijn huis  
En ons, zijn huisgezin.  
Doe nog ons laatst, ons jongst gezang,  
Dien eigen wensch gestand:  
Bewaar, o God! den Koning lang  
En 't lieve vaderland.

NIDERLANDE.

НИДЕРЛАНДЫ.

PAYS-BAS.

*Maestoso.*

A.



NIEDERLANDE.

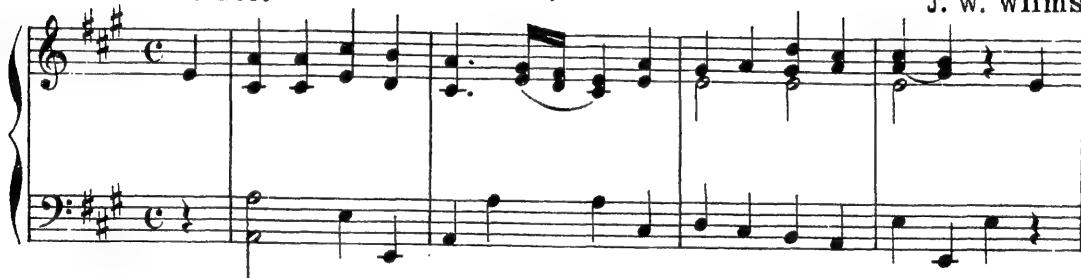
НИДЕРЛАНДЫ.

PAYS-BAS.

Andante.

B.

J. W. Wilms.







ОЛЬДЕНБУРГЪ.

ВЕЛИКОЕ ГЕРЦОГСТВО.

---

OLDENBOURG.

GRAND-DUCHÉ.

---

OLDENBURG.

GROSSHERZOGTHUM.

---

B.



Heil dir, o Oldenburg,  
Heil deinen Farben!  
Gott schütz' dein edles Ross,  
Ersegne deine Garben.  
Heil deinem Fürsten, heil!  
Der treu dir zugewandt,  
Der dich so gern beglückt,  
O, Vaterland!

Ehr' deine Blümelein,  
Pfleg' ihre Triebe,  
Sie blühen blau und roth:  
Die Freundschaft und die Liebe.  
Wie deinen Eichen stark,  
Wie frei des Meeres Fluth,  
Sei freier Männer Kraft  
Dein höchstes Gut!

*(T. v. Kobbe.)*

OLDENBURC

ОЛДЕНБУРГЪ.

OLDENBOURG.

*Andante.*

A.

Lully.



*Maestoso.*

B.

G. H. Cécilie v. Oldenburg.





ОРАНЖЪ.

РЕСПУБЛИКА.

---

O R A N G E.

R É P U B L I Q U E.

---

O R A N J E.

REPUBLIK.

---

1.

Heft, Burgers, 't lied der vrijheid aan,  
En zingt ons eigen volksbestaan!  
Van vreemde banden vrij,  
Bekleedt ons klein gemeenebest,  
Op orde, wet en regt gevest,  
Rang in der Staaten rei.

2.

Al heeft ons land een klein begin,  
Wij gaan met moed de toekomst in,  
Het oog op God gerigt,  
Die nooit beschaamt, wie op Hem bouw  
Op Hem als op een' burgt vertrouwt,  
Die voor geen's stormen zwicht.

3.

Vervuld met liefde tot ons land,  
Gaan wij eendragtig hand aan hand,  
In voorspoed en in druk;  
Als broeders staan w' elkaar ter zij  
In eer en trouw: zoo stichten wij  
Het zekerst volksgeluk.

4.

Bescherm, o God, den Raad van 't land  
Geleid Hem aan Uw vaderhand,  
Verlicht hem van omhoog,  
Opdat zijn werk geheiligd zij  
En vaderland en burgerij  
Ten zegen strekken moog!

5.

Zie in genâ en liefde neêr  
Op onzen President, o Heer!  
Wees Gij zijn toeverlat!  
De taak, die op zijn'schouders rust,  
Vervulle hij met trouw en lust,  
Tot heil van volk en staat!

6.

Een warme, reine godsdienstzin  
Dring' in ons aller harten in  
En maak' ons hier op aard,  
Het worstelperk voor d' eeuwigheid,  
In 't Koningrijk, der deugd bereid,  
Een zaal' ger leven waard!

Dwingt woest geweld ons tot den strijd,  
Geschonden' eer of waardigheid

Tot 't grijpen van het zwaard,  
Dan trekken w' op met leeuwenmoed  
En off'ren gaarne goed en bloed  
Voor 't land, ons lief en waard

**Met God voor volk en vaderland!**

Die leus doen w' altijd trouw gestand,  
Zelfs in den heetsten strijd.  
Voor hem, die zoo te wapen snelt,  
Die zoo zijn' God tot schild zich stelt,  
Is zegepraal bereid.

Heil! driewerf heil den dierb'ren Staat,  
Het Volk, den President, den Raad!  
Ja, bloei' naar ons gezang  
De Vrijstaat en zijn burgerij,  
In deugden groot, van smelten vrij,  
Nog tal van eeuwen lang!

*(Mr. H. A. L. Hamelberg)*

ORANJE-FREISTAAT.

ОРАНЖЪ.

REPUBLIQUE D' ORANGE.

W. F. G. Nicolai.

*Tempo di marcia.*

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Tempo di marcia.' The first system begins with a treble staff containing a half note G4, followed by a triplet of eighth notes (A4, B4, C5), and then a series of chords. The bass staff starts with a half note G3, followed by a triplet of eighth notes (F3, E3, D3), and then a series of chords. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns, including sixteenth notes in the treble. The fourth system concludes the piece with a final cadence. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.





ПАПСКІЙ ПРЕСТОЛЪ.

ЦЕРКОВНАЯ ОБЛАСТЬ.

---

ST. SIÈGE APOSTOLIQUE.

ETATS PONTIFICAUX.

---

PÄPSTLICHER STUHL.

KIRCHENSTAAT.

---

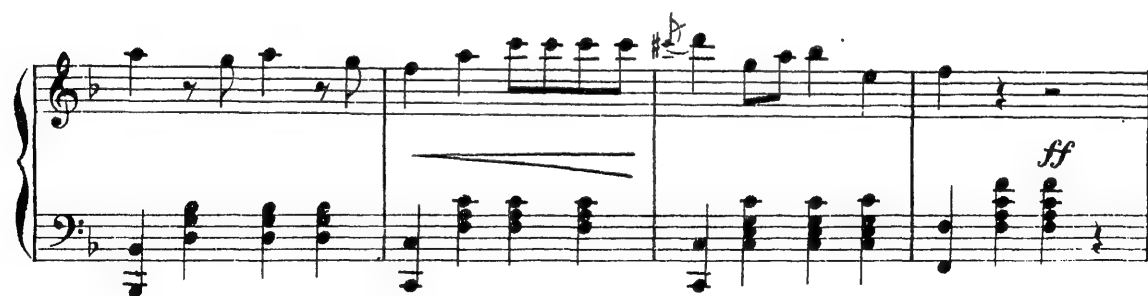
PÄPSTLICHER STUHL. ПАПСКИЙ ПРЕСТОЛЪ. ST-SIÈGE APOSTOLIQUE.

8  
Tempo di marcia.

*ff* *f*

8

PÄPSTLICHER STUHL. ПАПСКИЙ ПРЕСТОЛЪ ST-SIÈGE APOSTOLIQUE.



PÄPSTLICHER STUHL. ПАПСКИЙ ПРЕСТОЛЪ. ST.-SIÈGE APOSTOLIQUE.



PÄPSTLICHER STUHL. ПАПСКІЙ ПРЕСТОЛЪ. ST-SIÈGE APOSTOLIQUE.





ПАРАГВАЙ.

РЕСПУБЛИКА.

---

P A R A G U A Y.

R É P U B L I Q U E.

---

P A R A G U A Y.

REPUBLIK.

---

1.

A los pueblos de América, infausto,  
Tres centurias un cetro oprimió,  
Mas un dia soberbia surgiendo  
Basta! digo... y el cetro romprió.

Nuestros padres lidiando grandiosos,  
Ilustraron su gloria marcial,  
Y trozada la augusta diadema,  
Ensalzaron el gorro triunfal.

Coro. { Paraguayos, República ó muerte  
Nuestro brio nos dió libertad,  
Ni opresores ni siervos alientan  
Donde reinan union é igualdad.

2.

Nueva Roma, la patria ostensara,  
Dos caudillos de nombre y valer,  
Que rivales, cual Rómulo y Remo,  
Dividieron gobierno y poder...

Largos años cual Fébo entre nubes,  
Vióse oculta la perla del Sud,  
Ilo y un heroe grandioso aparece,  
Realzando su gloria y virtud...

Coro.

3.

Con aplauso la Europa y el mundo  
La saludan y aclaman tambien,  
De heroismo baluarte invencible,  
De riquezas magnifico eden.

Cuando en torno rugió la discordia  
Que otros pueblos fatal devoró,  
Paraguayos, al suelo sagrado  
Con sus alas un ángel cubrió.

Coro.

4.

Oh! cuán pura de lauro ceñida  
Dulce patria te ostentas así;  
En tu enseña se ven los colores,  
Del zafiro, diamante y rubí.

En tu escudo que el sol ilumina,  
Bajo el gorro se mira el leon,  
Doble imagen de fuertes y libres,  
Y de glorias recuerdo y blason.

Coro.

5.

De la tumba del vil feudalismo  
Se alza libre la patria deidad;  
Opresores, doblad la rodilla!  
Compatriotas, el Himno entonad.

Suene el grito, República ó muerte  
Nuestros pachos lo exhalen con fé;  
Y sus ecos repitan los montes,  
Cual gigantes poniéndose en pie.

Coro.



6.

Libertad y justicia defiende,  
Nuestra patria: tiranos oid;  
De sus fueros la carta sagrada,  
Su heroismo susienta en la lid.

Contra el mundo si el mundo se opone  
Si intentare su prenda insultar,  
Batallando vengarla sabremos  
O abrazados con ella espirar!

Coro.

7.

Alza, oh pueblo, tu espada esplendente,  
Que fulmina destellos de Dios;  
No hay mas medio que libre, ó esclavos  
Y un abismo divide á los dos.

En las auras el Himno resuene,  
Repitiendo con eco triunfal;  
A los libres, perinclita gloria,  
A la patria, laurel inmortal.

Coro.

PARAGUAY.

ПАРАГВАЙ.

PARAGUAY.

Grandioso.

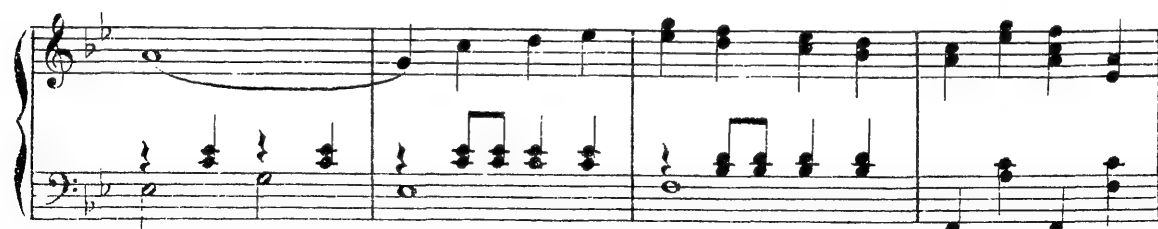
G. C.



PARAGUAY.

ПАРАГВАИ.

PARAGUAY.



PARAGUAY.

ПАРАГВАЙ.

PARAGUAY

*Allegro.*





ПЕРСИЯ.

ГОСУДАРСТВО.

---

**P E R S I E .**

ETAT.

---

PERSIEN.

REICH.

---

PERSIEN .

ПЕРСИЯ .

PERSE .

A.

Comodo.

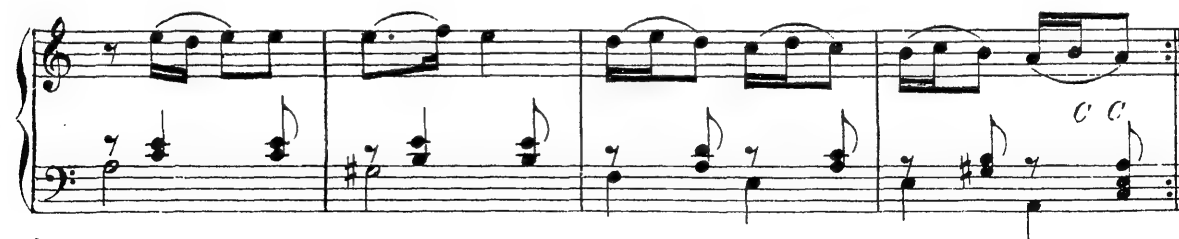
A. Lemaire, (1873)

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The time signature is 2/4. The key signature has one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system is marked 'Comodo.' and 'A.'. The score ends with a double bar line and repeat dots.

PERSIEN.

ПЕРСИЯ.

PERSE.



PERSIEN.

ПЕРСИЯ.

PERSE

Maestoso.

B.

T. Gebauer, (1885)

The musical score is written for piano in B-flat major (one flat) and 2/4 time. It is marked 'Maestoso.' and 'B.' (B-flat). The composer is T. Gebauer, dated 1885. The score consists of six systems of music. The first system begins with a forte (*f*) dynamic. The second system features a first ending bracket. The third system includes a piano (*p*) dynamic marking. The fourth system starts with a forte (*f*) dynamic. The fifth and sixth systems continue the piece with various musical notations including slurs, ties, and repeat signs.



**П Е Р У.**

РЕСПУБЛИКА.

---

**P É R O U.**

R É P U B L I Q U E.

---

**P E R U.**

REPUBLIK.

---

PERU.

ПЕРУ.

PEROU.

*Allegro maestoso.*



PERU.

ПЕРУ.

PÈROU.





ПОРТУГАЛІЯ.

КОРОЛЕВСТВО.

---

P O R T U G A L.

R O Y A U M E.

---

P O R T U G A L.

KÖNIGREICH.

---

PORTUGAL.

ПОРТУГАЛИЯ.

PORTUGAL.

M. J. Liberato dos Santos.

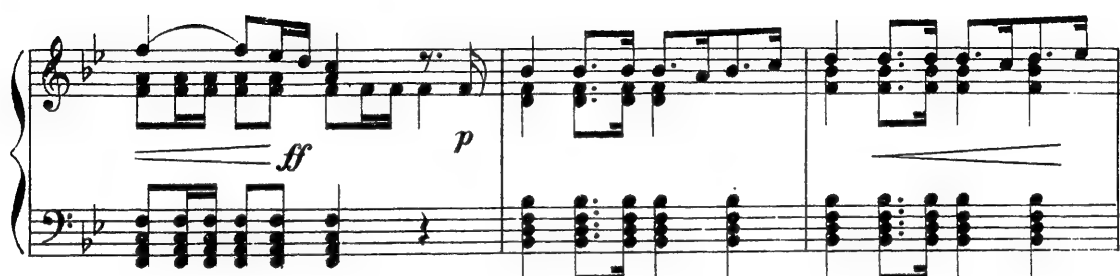
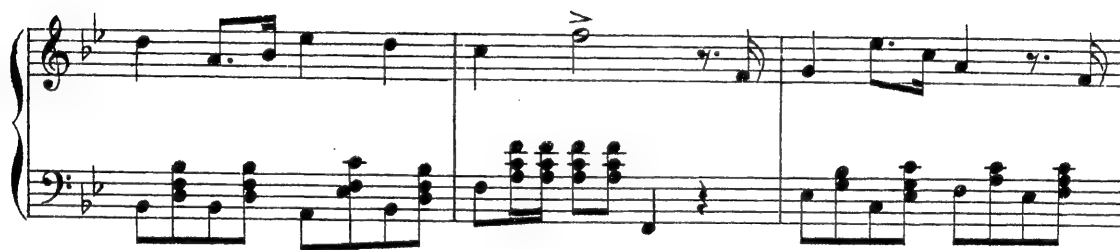
*Allegro.*

The musical score is written for piano in G minor (three flats) and common time (C). It consists of five systems of two staves each. The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides a rhythmic accompaniment with chords and moving lines. The piece concludes with a final cadence in the right hand.

PORTUGAL.

ПОРТУГАЛІЯ.

PORTUGAL.





ПРУССІА.

КОРОЛЕВСТВО.

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P R U S S E.

ROYAUME.

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P R E U S S E N.

KÖNIGREICH.

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A.

1.

Heil dir im Siegerkranz,  
Herrscher des Vaterlands!  
Heil, Kaiser, dir!  
Fühl' in des Thrones Glanz  
Die hohe Wonne ganz,  
Liebling des Volks zu sein!  
Heil, Kaiser, dir!

2.

Nicht Ross', nicht Reisige  
Sichern die steile Höh,  
Wo Fürsten steh'n;  
Liebe des Vaterlands,  
Liebe des freien Mann's  
Gründet den Herrscherthron  
Wie Fels im Meer.

3.

Heilige Flamme glüh',  
Glüh' und verlösche nie,  
Für's Vaterland!  
Wir alle stehen dann  
Mutig für Einen Mann,  
Kämpfen und bluten gern,  
Für Thron und Reich!



4.

Handel und Wissenschaft  
Heben mit Muth und Kraft,  
Ihr Haupt empor;  
Krieger- und Heldenthat  
Finden ihr Lorbeerblatt  
Treu aufgehoben dort  
An deinem Thron!

5.

Sei Kaiser Wilhelm, hier  
Lang' deines Volkes Zier  
Der Menschheit Stolz!  
Fühl in des Thrones Glanz  
Die hohe Wonne ganz  
Liebling des Volks zu sein!  
Heil Kaiser, dir!

(H. Harr.

PREUSSEN.

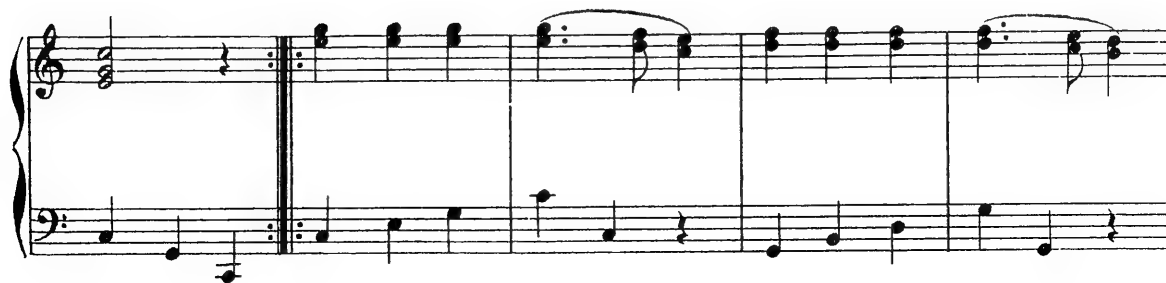
ПРУССІЯ.

PRUSSE.

Andante.

A.

Lully.



B.

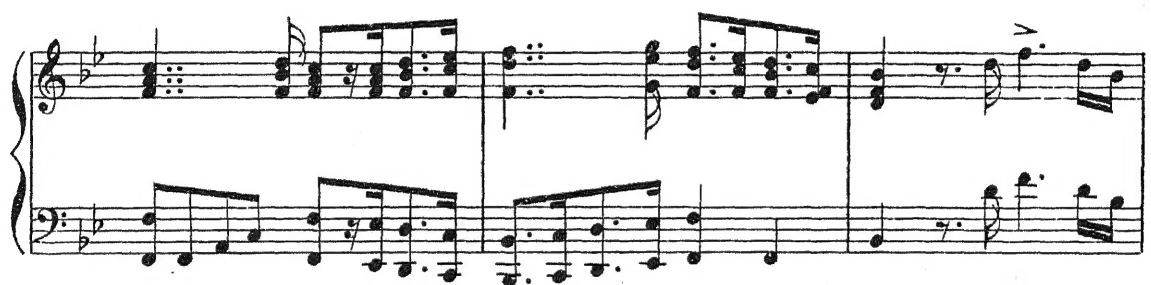
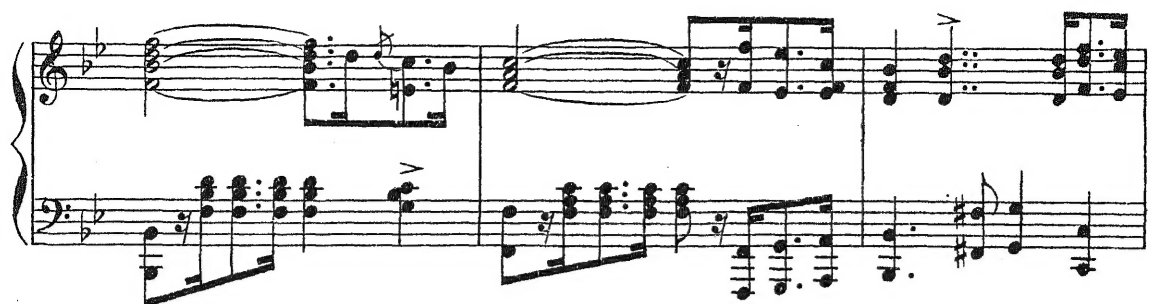
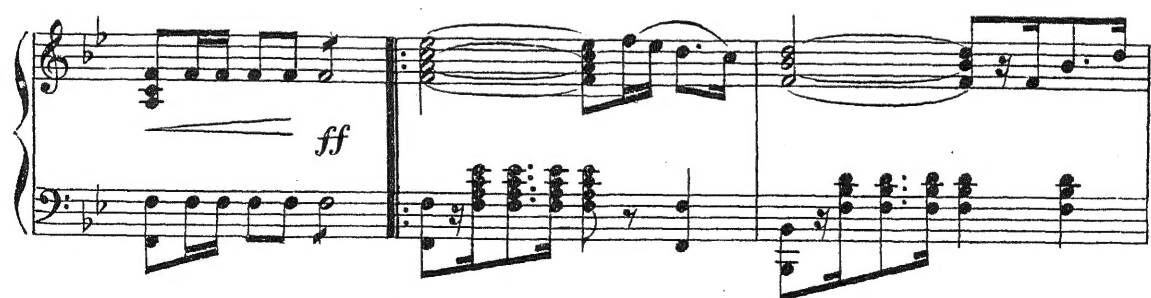
Maestoso con brio.



PREUSSEN.

ПРУССІЯ.

PRUSSE.



РЕЙСЪ-ГРЕЙЦЪ

КНЯЖЕСТВО

И

РЕЙСЪ-ШЛЕЙЦЪ

КНЯЖЕСТВО.

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REUSS-GREIZ

PRINCIPAUTÉ

ET

REUSS-SCHLEIZ

PRINCIPAUTÉ.

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REUSS-GREIZ

FÜRSTENTHUM

UND

REUSS-SCHLEIZ

FÜRSTENTHUM.

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1.

Heil unserm Fürsten, Heil!  
Heil unserm Fürsten, Heil!  
    Dem Edeln Heil!  
Herr Gott, dich loben wir,  
Herr Gott, wir fleh'n zu dir,  
Und segn' ihn für und für!  
    Dem Fürsten Heil!

2.

Herr Gott, wir schau'n empor  
Zu dir! Der Treuen Chor  
    Fleht Segen ihm!  
Verleih' ihm Glück und Ehr',  
Sei du ihm Schirm und Wehr!  
Wer liebt sein Volk wie er?  
    Dem Edlen Heil!

3.

Lass deine milde Hand  
Auf unserm Vaterland  
    Und Fürsten ruh'n!  
Er sei gerecht wie du,  
Erhalt uns Fried' und Ruh'!  
Froh jauchzt sein Volk ihm zu:  
    Dem Guten Heil!

4.

Sein Volk mit Herz und Mund  
Verehr' im Bruderbund  
    Als Vater ihn!  
Herr, lass durch sein Bemüh'n  
Des Volkes Segen blüh'n!  
Erhalt' und schütze ihn!  
    Dem Fürsten Heil!

REUSS-GREIZ

und

REUSS-SCHLEIZ.

РЕЙСЪ-ГРЕЙЦЪ

14

РЕЙСЪ-ШЛЕЙЦЪ.

REUSS-GREIZ

et

REUSS-SCHLEIZ.

**Andante.**

Lully.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a half note and a bass staff with a half note. The second measure contains a treble staff with a half note and a bass staff with a half note. The third measure contains a treble staff with a half note and a bass staff with a half note. The fourth measure contains a treble staff with a half note and a bass staff with a half note. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The melody is written in a simple, folk-like style with a key signature of one flat (B-flat) and a 2/4 time signature. The accompaniment is a simple bass line. The score is divided into four measures by vertical bar lines. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F2). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F2). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F2). The fourth measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note (F2).

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The music is written in a simple, handwritten style. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a simple accompaniment of quarter and eighth notes. The score is divided into measures by vertical bar lines. The first measure of the treble staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The score ends with a double bar line.